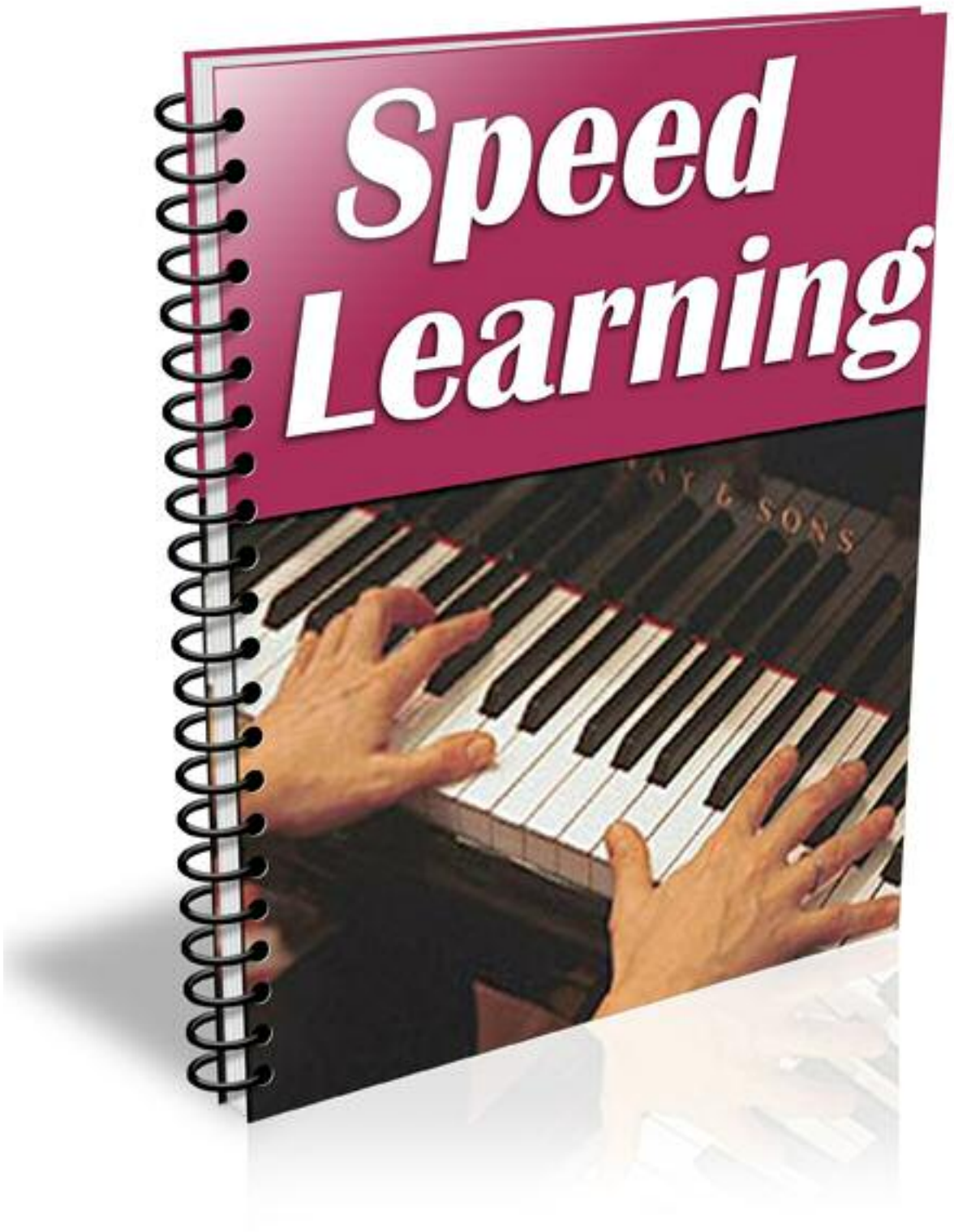

Speed
Learning

MAKING THE MOST OF PRACTICE
HOW TO USE THIS BOOK

One of the quickest ways to improve your piano playing is through the practice of scales and ‘broken’ chord exercises.

Unfortunately, these exercises are very repetitive and somewhat boring for budding pianists who just want to play the latest tunes.

What I have tried to do is make these exercises as interesting as possible and I have structured them in a way that will hopefully help you practice in EVERY key. Very often books give examples in the key of C then tell you to transpose them to all the other keys. Few learners actually DO this (until years later when they realise that they NEED to do it).

PAGES 1 to 15
HOW TO FORM AND MEMORIZE THE SCALES AND ARPEGGIOS

PAGES 16 to 27
A PRACTICE ROUTINE IN THE KEY OF C
To begin with I will show you all the exercises in the key of C. You can listen to the sound clips if you are unsure of the written instructions.

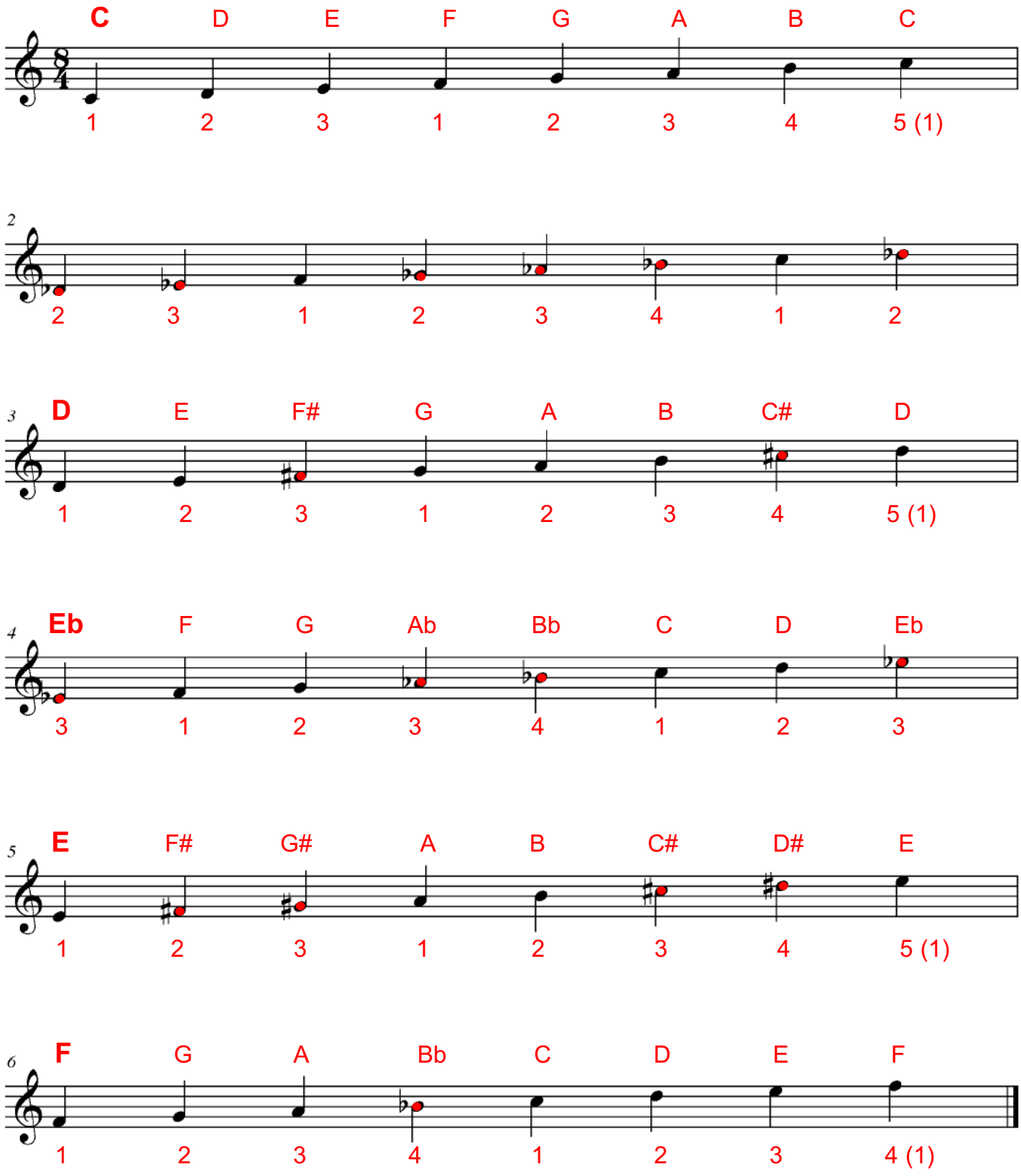
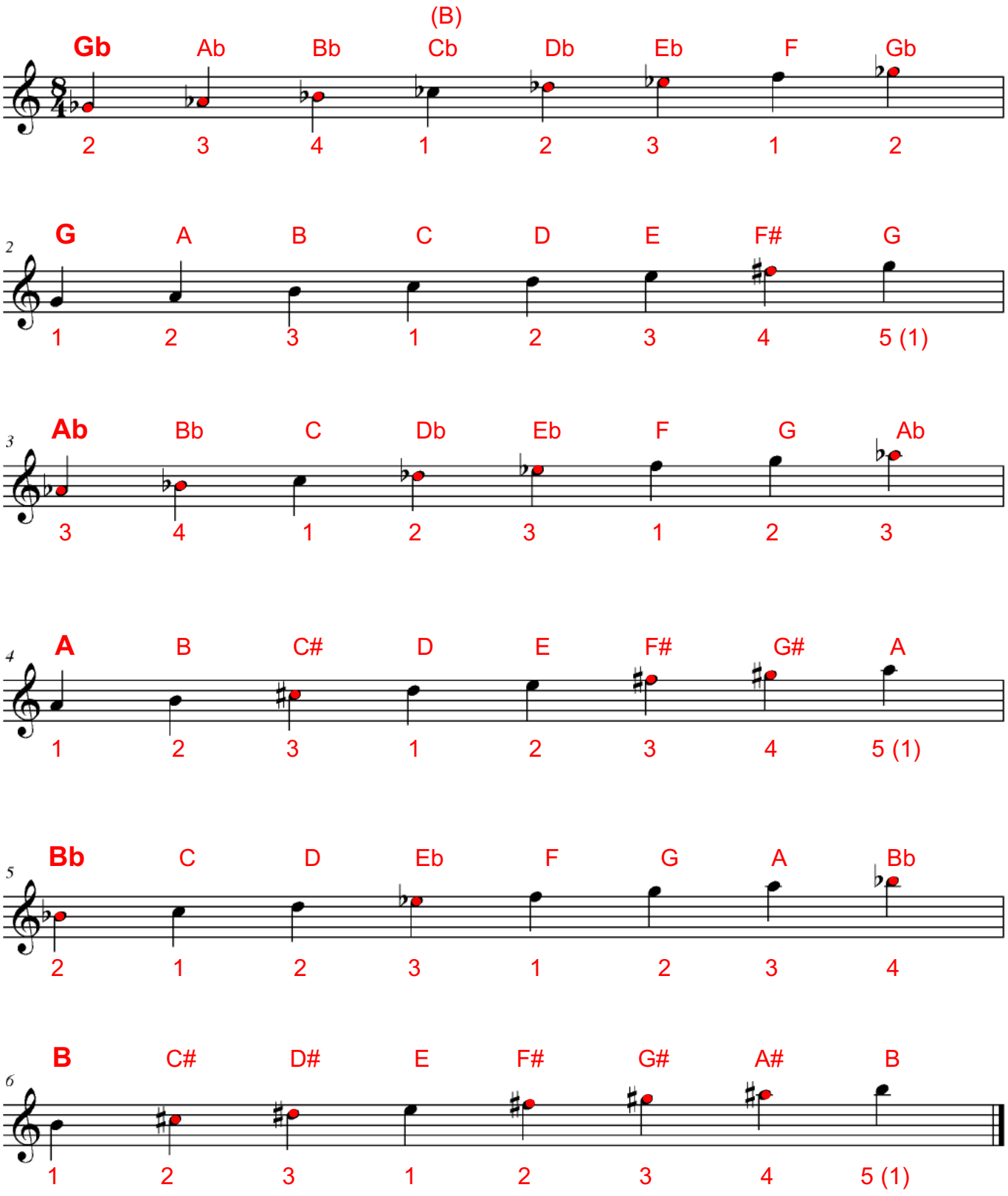
Practise in C until you can play the patterns with ease. Then move on to the other keys. If you are struggling with certain keys work through the easier ones that have less sharps or flats - like F or G.

PAGES 28 to 116
THE SAME ROUTINE IN EVERY KEY.
At the bottom of each page are boxes you can ‘tick’ that will help you keep track of where you are in your practice. There are 8 pages for each key.

SPEND ONE WEEK WITH EACH KEY
Keep in mind that the following exercises are ESSENTIAL before you can move on to anything with more complexity. Spend a week (or as long as it takes) with each key until you feel comfortable with it.

Good luck!

MAJOR SCALES
C to F (Right Hand)

Practice these once a day. Try two octaves and go up and down again.
Budding concert pianists may want to figure them out for the left hand also.
The following pages will show you how to easily memorize these scales.

MAJOR SCALES
Gb to B (Right Hand)

(B)
Gb Ab Bb Cb Db Eb F Gb
2 3 4 1 2 3 1 2
G A B C D E F# G
1 2 3 1 2 3 4 5 (1)
Ab Bb C Db Eb F G Ab
3 4 1 2 3 1 2 3
A B C# D E F# G# A
1 2 3 1 2 3 4 5 (1)
Bb C D Eb F G A Bb
2 1 2 3 1 2 3 4
B C# D# E F# G# A# B
1 2 3 1 2 3 4 5 (1)

MEMORY TRICKS FOR ALL THE SCALES

THE SCALES WITH SHARP NOTES

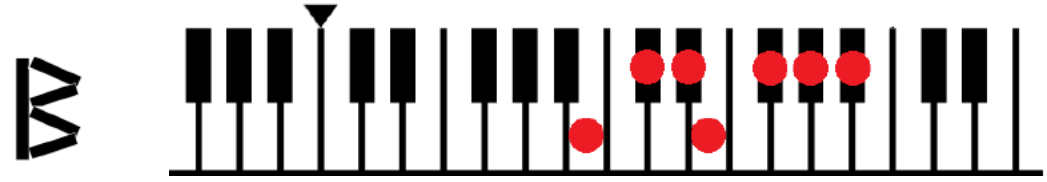
Notice how the formation of the letters almost tells you the number of sharps.

1 Sharp **F**

2 Sharps **F C** (**F**ootball **C**lub)

3 Sharps **F C G** (**F**ootball **C**lub **G**oal)

4 Sharps **F C G D** (**F**ootball **C**lub **G**oal **D**isallowed)



5 Sharps **F C G D A** (**F**ootball **C**lub **G**oal **D**isallowed **A**gain)

MEMORY TRICKS FOR ALL THE SCALES

THE SCALES WITH FLAT NOTES

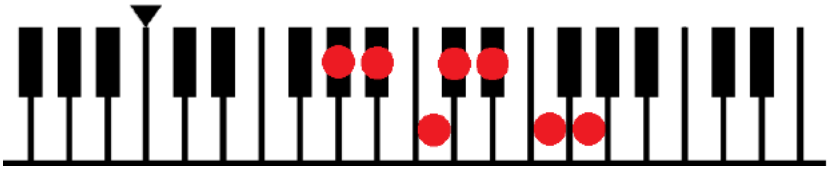
Notice the word **B E A D** and how the name of the scale is one letter behind in the order of Flat notes -
ie **Bb** has the flats Bb PLUS Eb --- **Eb** has the flats Bb, Eb PLUS Ab and so on

F 1 Flat
B

B♭ 2 Flats
B E

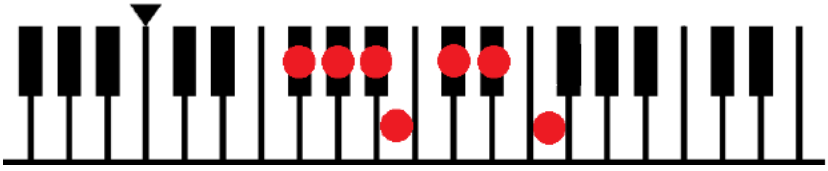
E♭ 3 Flats
B E A

A♭ 4 Flats
B E A D



D♭ 5 Flats
B E A D G

G♭ (F#) 6 Flats
B E A D G (C)

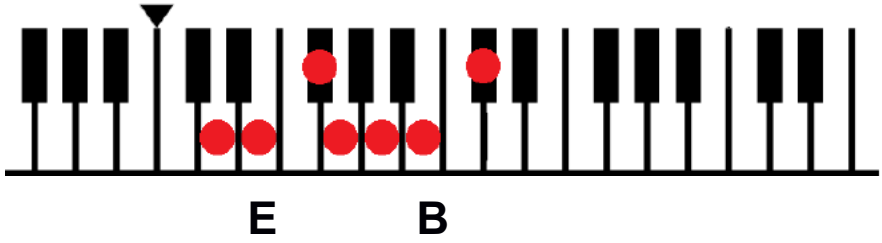


MEMORY TRICKS FOR ALL THE SCALES

The GAP between the two sets of black keys is a VERY helpful focal point.

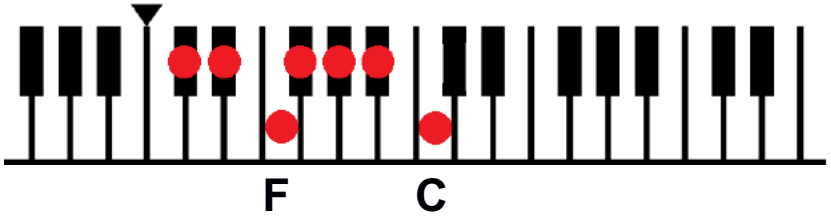
Notice that when you are playing scales that have **SHARPS** you will ALWAYS play the WHITE notes B and E which are on the RIGHT hand side of the two sets of black keys

ie. Scale of D major (with 2 'sharps')



ALTERNATIVELY when you are playing scales that have **FLATS** you will nearly ALWAYS (except for Gb) play the WHITE notes F and C which are on the LEFT hand side of the two sets of black keys

ie. Scale of Db major (with 5 'flats')



MINOR SCALES - 1

Minor scales are used with Minor chords. There are a lot of different Minor scales. When starting to improvise you will most often use TWO forms of minor scale

1. NATURAL Minor Scale

A natural minor is used if a piece is in an overall MINOR KEY.
So if a piece was in the key of Cminor you could use the scale of
Cminor (natural) over many of the chord changes.

The trick to memorising natural minor scales is to notice that they 'share' the same notes as major scales that are built on the flattened third of the minor scale.

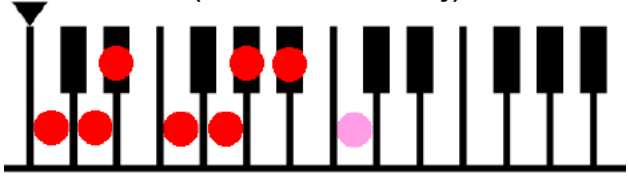
For example - The flat 3rd of Cm is Eb - so the C minor (natural) scale uses the exact same tones of the Eb major scale but starting on C and ending on C

	Eb major	scale is			Eb	F	G	Ab	Bb	C	D	Eb
(Natural)	C minor	scale is	C	D	Eb	F	G	Ab	Bb	C		

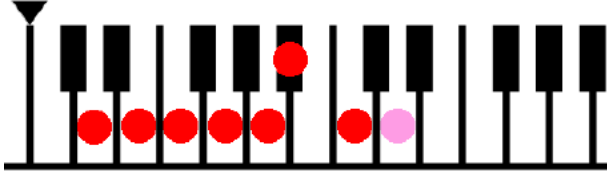
The easiest Natural Minor scale is the Am scale because it's relative is C major (all the white keys). So if you play all the white keys from one A up to another A you have played the scale of A minor (natural)

Try the following examples.

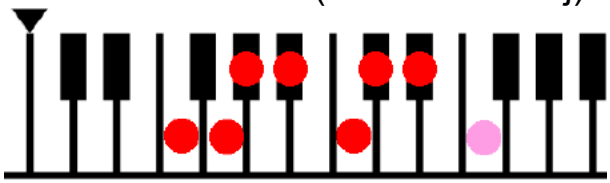
Cm scale (relative Eb maj)



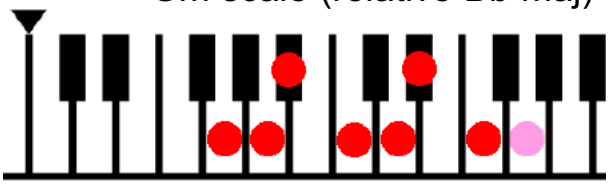
Dm scale (relative F maj)



Fm scale (relative Ab maj)



Gm scale (relative Bb maj)



MINOR SCALES - 2

2. The Minor Seven scale (sometimes called a DORIAN scale)
Used for minor chords that occur within a MAJOR key.

There are two ways to remember the formation of a minor seven scale.

a. One way is to imagine a MAJOR scale with the 3rd and 7th FLATTENED

For instance C major scale is C D E F G A B C
C minor7 scale is C D Eb F G A Bb C
1 2 3 4 5 6 7

b. The other way is to remember that a MINOR SEVEN scale is a RELATION of the MAJOR scale TWO TONES TO THE LEFT

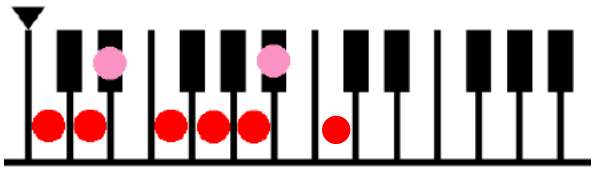
So if you wanted the notes for Cminor 7 scale - look two notes left of C which is Bb and use the same notes of the Bb major scale but start on C and end on C

Bb major scale is Bb C D Eb F G A Bb
C minor7 scale is C D Eb F G A Bb C

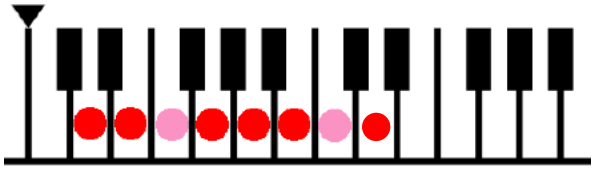
The easiest Minor7 scale is the Dm7 scale because it's relative is C major (all the white keys). So if you play all the white keys from one D up to another D you have played the scale of D minor7 (D Dorian).

Try the following examples.

Cm7 scale (relative Bb maj)

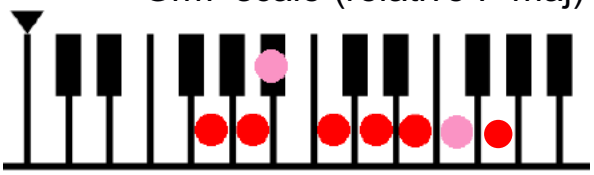


Dm7 scale (relative C maj)



Fm7 scale (relative Eb maj)

Gm7 scale (relative F maj)



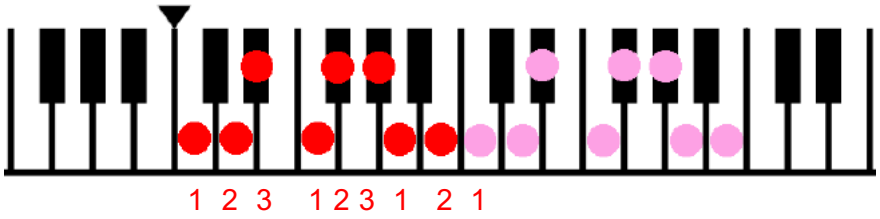
OTHER SCALES

DIMINISHED SCALES

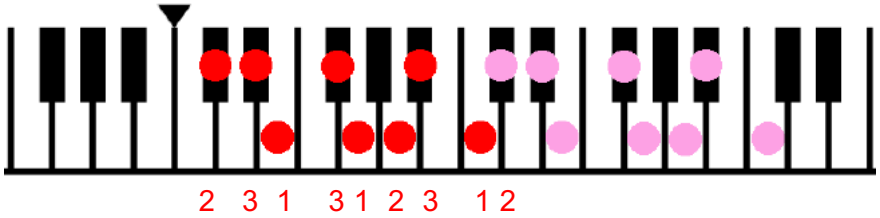
Diminished scales are used with diminished chords.
They are unusual in their configuration.
They are constructed using a mixture of consecutive whole tones and half tones.
Just as there are three distinctive diminished chord shapes (see book 3 pg xx) so there are only three diminished scale configurations.

Remember that the ROOT note of the diminished scale is a WHOLE TONE away from the second note of the scale

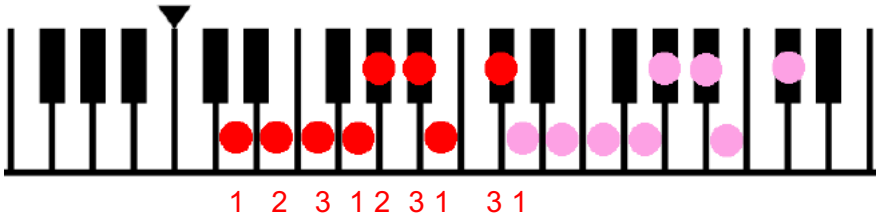
This pattern covers the diminished scales of **C^{o}, Eb^{o}, Gb^{o} and A^{o}**



This pattern covers the diminished scales of **Db^{o}, E^{o}, G^{o} and C^{o}**



This pattern covers the diminished scales of **D^{o}, F^{o}, Ab^{o} and B^{o}**



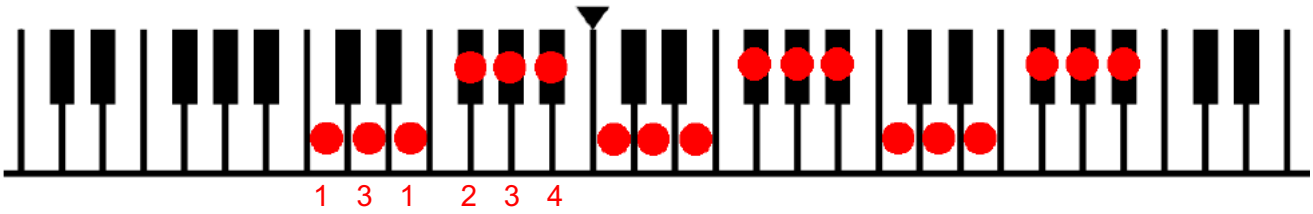
You will see later how these scales can also be used in Jazz over 7 chords but for now just learn them for diminished chords.

OTHER SCALES

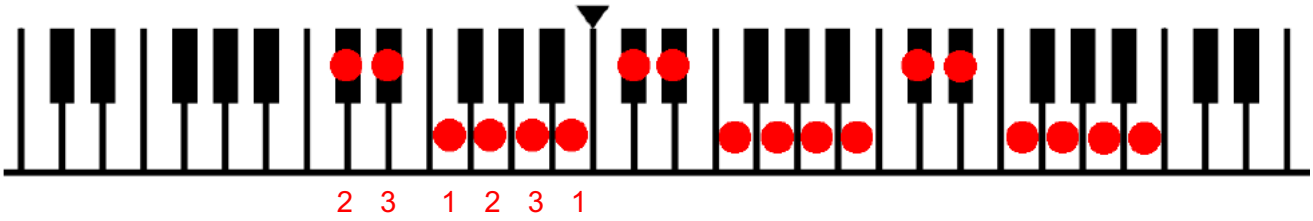
WHOLE TONE SCALES

Whole Tone scales are used over dominant seventh chords whose 5th is altered (either sharpened or flattened) For instance C7+5 or C7b5.
All the whole tone scales can be found within just TWO patterns.

This pattern covers the whole tone scales of **C, D, E, Gb, Ab and Bb**
(Just start on the relevant key)

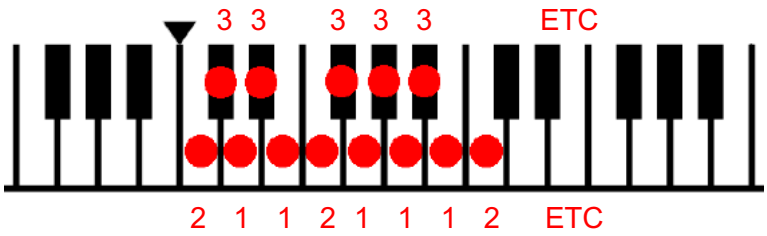


This pattern covers the whole tone scales of **Db, Eb, F, G, A and B**



CHROMATIC SCALES

Chromatic movement is when you move up or down in HALF STEPS. There is a lot of chromatic movement in Jazz improvisation.
Practice this up and down starting on a new key each time.



ARPEGGIOS
(BROKEN CHORDS)

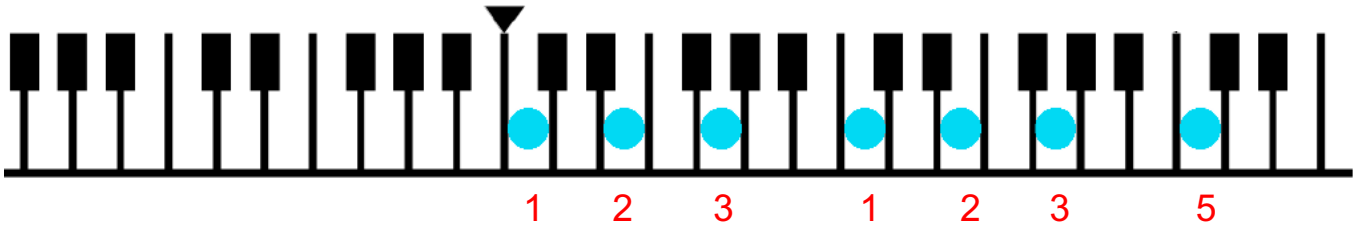
Arpeggio practice is very important because you get to know your chords a lot better and it enables you to improvise with greater confidence.

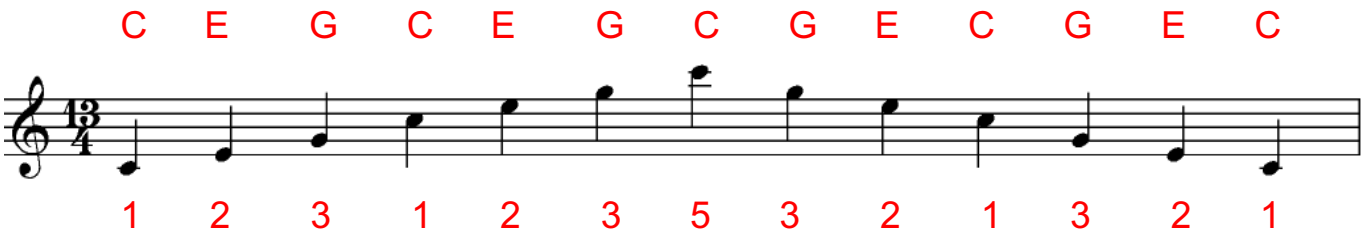
Basically an ARPEGGIO is running up and down the notes of a chord over one or more octaves.

The correct fingering is the key to success.

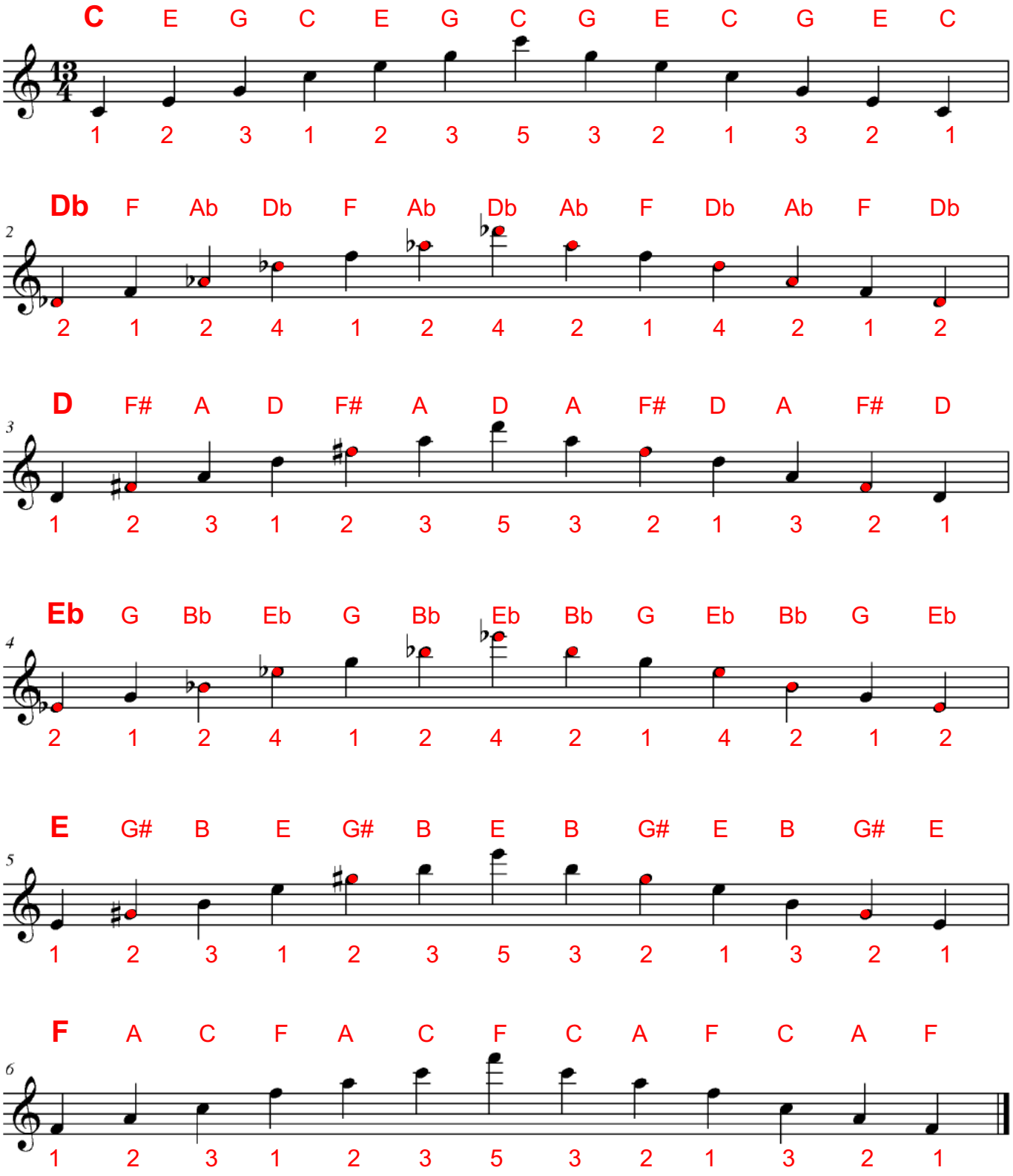
Try the chord of C to begin with.

C ARPEGGIO

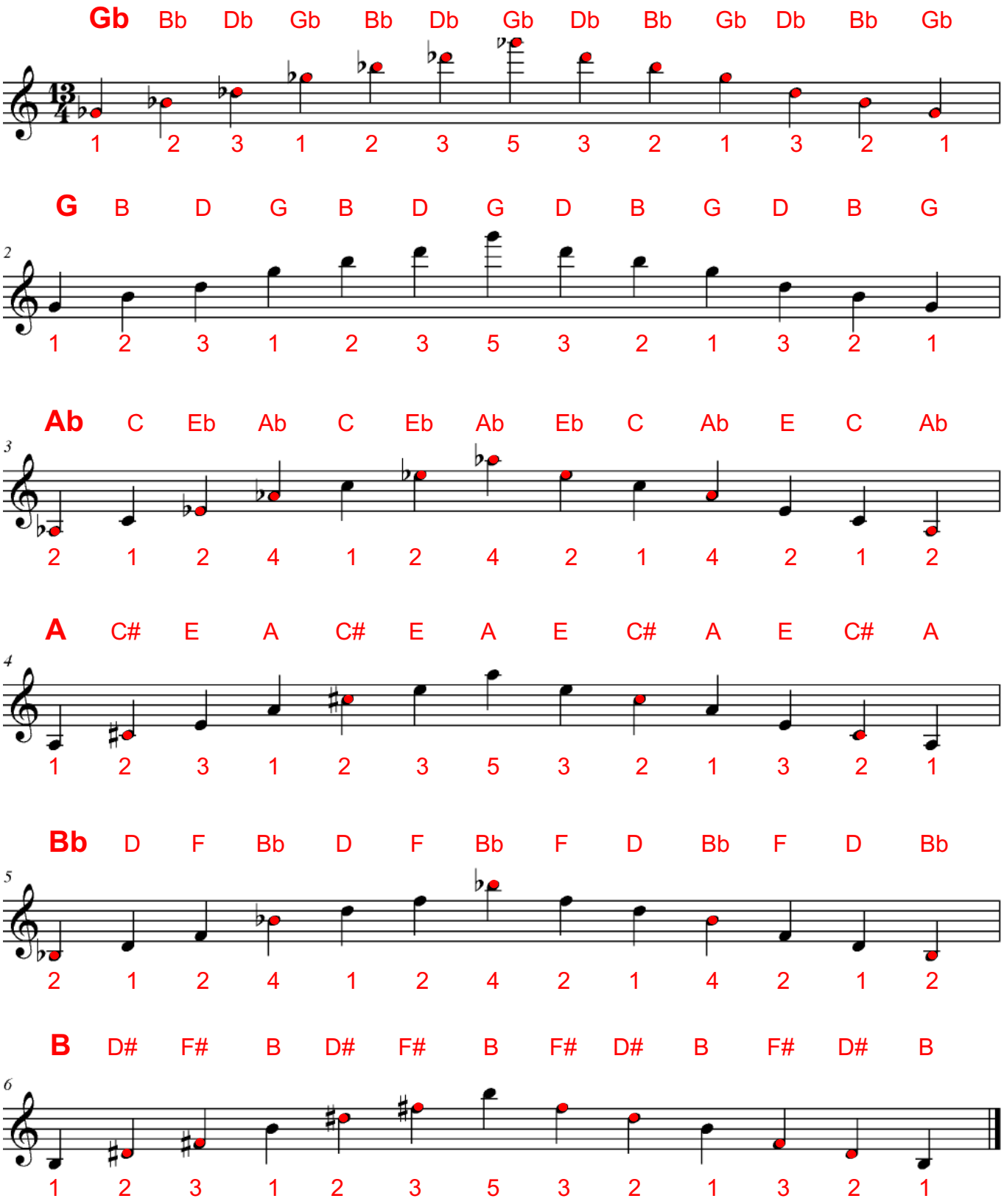




MAJOR ARPEGGIO PRACTISE

C to F (Correct Fingering)

C E G C E G C G E C G E C
1 2 3 1 2 3 5 3 2 1 3 2 1
Db F Ab Db F Ab Db Ab F Db Ab F Db
2 1 2 4 1 2 4 2 1 4 2 1 2
D F# A D F# A D A F# D A F# D
1 2 3 1 2 3 5 3 2 1 3 2 1
Eb G Bb Eb G Bb Eb Bb G Eb Bb G Eb
2 1 2 4 1 2 4 2 1 4 2 1 2
E G# B E G# B E B G# E B G# E
1 2 3 1 2 3 5 3 2 1 3 2 1
F A C F A C F C A F C A F
1 2 3 1 2 3 5 3 2 1 3 2 1

MAJOR ARPEGGIO PRACTISE

Gb to B (Correct Fingering)

Gb Bb Db Gb Bb Db Gb Db Bb Gb Db Bb Gb
1 2 3 1 2 3 5 3 2 1 3 2 1
G B D G B D G D B G D B G
1 2 3 1 2 3 5 3 2 1 3 2 1
Ab C Eb Ab C Eb Ab Eb C Ab E C Ab
2 1 2 4 1 2 4 2 1 4 2 1 2
A C# E A C# E A E C# A E C# A
1 2 3 1 2 3 5 3 2 1 3 2 1
Bb D F Bb D F Bb F D Bb F D Bb
2 1 2 4 1 2 4 2 1 4 2 1 2
B D# F# B D# F# B F# D# B F# D# B
1 2 3 1 2 3 5 3 2 1 3 2 1

ARPEGGIO PRACTISE

Minor and diminished chords

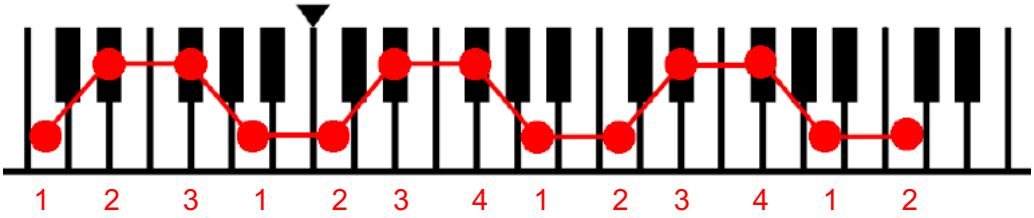
MINOR ARPEGGIOS

After you have practiced the major arpeggios try the MINOR arpeggios. Simply flatten the 3rd of the chord. The fingering will be mostly the same as it was for the major arpeggios - the only changes required will be for Ebm, Gbm and Bbm - see if you can figure out what needs to be changed.

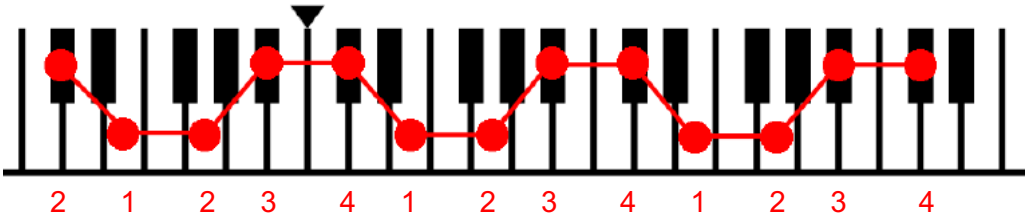
DIMINISHED ARPEGGIOS

If you remember from book 4 there are really only THREE diminished ‘shapes’ the all the diminished chords ‘fit’ into. So it doesn’t take long to learn these three arpeggios. You will use diminished arpeggios a lot because they are easy and they add a lot of interest to your playing.

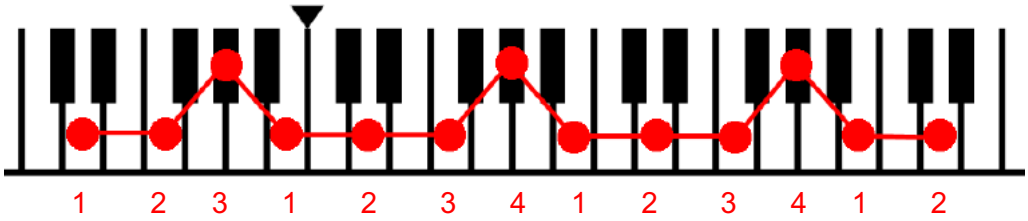
C°
Eb°
F#°
A°



Db°
E°
G°
Bb°



D°
F°
Ab°
B°



A WORD ABOUT FINGERING

You will read some modern books that say that fingering is a personal thing and you should do what feels best. I guarantee you that advice is ONLY for experienced pianists.

It is absolutely VITAL that beginners follow CORRECT fingering for several reasons

1. Beginners tend to use their ‘strong’ fingers and avoid using the weaker fingers like the fourth or small fingers. These fingers then NEVER get stronger.

2. Beginners don’t realise that correct fingering may have a future purpose they can’t see yet such as freeing up a finger to allow your to go easily into another pattern or run.

3. If you use the SAME fingering for certain exercises your hand and brain get far more proficient at the exercise. More so than if you kept using any old fingering.

Most beginners get concerned as to which finger to use on the BLACK keys. The advice given by Tim Richards in his excellent book Exploring Jazz Piano is this..

- Use the same fingering in every octave
- Use the same fingering in both directions
- Never use the same finger for consecutive notes
- Avoid placing the thumb on a black note

He goes on to say ‘the last rule is often broken - when a scale contains mainly black notes you will have to use the thumb on some of them’.

CHORD & SCALE WORKOUT

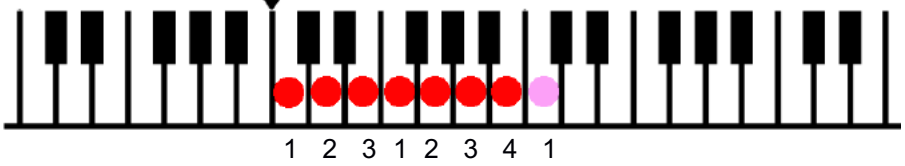
IN THE KEY OF C

THE KEY OF C MAJOR

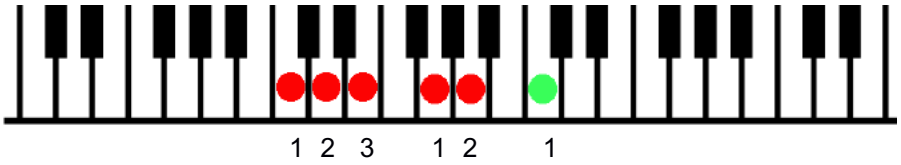
C1

SCALES

C major

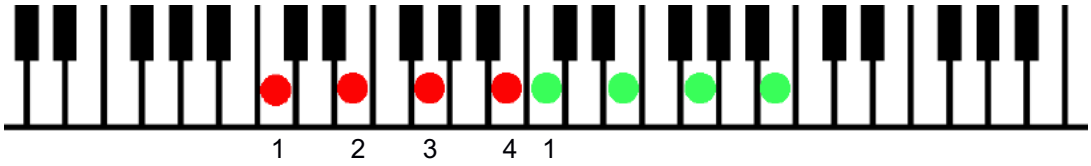


C Pentatonic

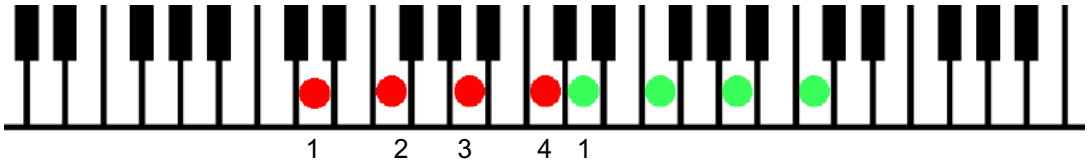


CHORD FAMILY FOR C MAJOR (Two Octaves)

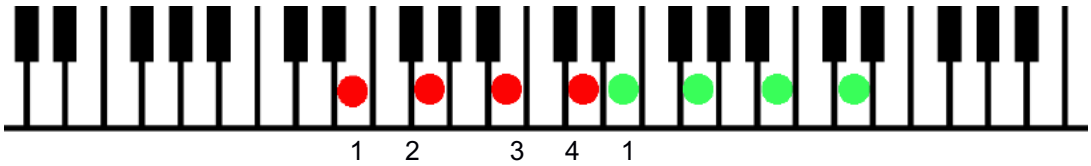
CM7 I



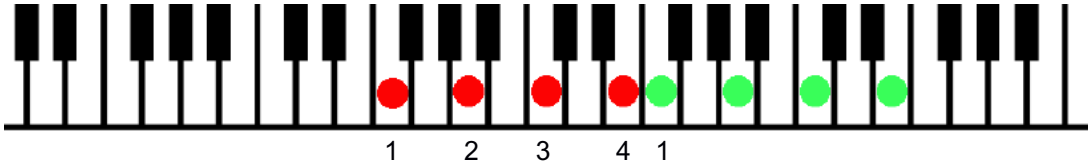
Dm7 II



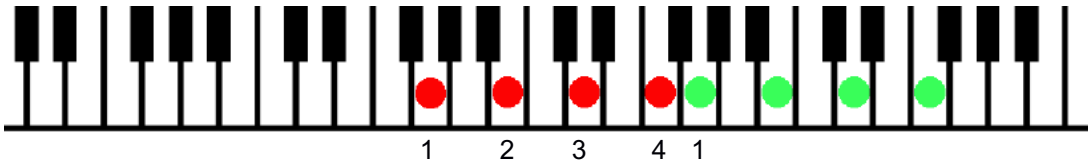
Em7 III



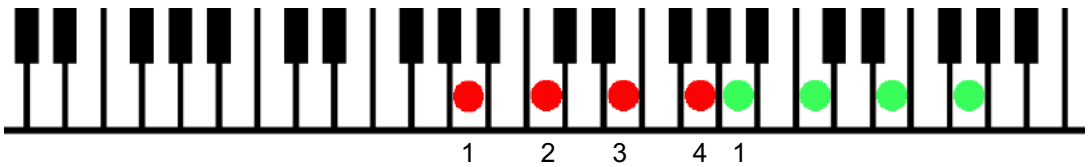
FM7 IV



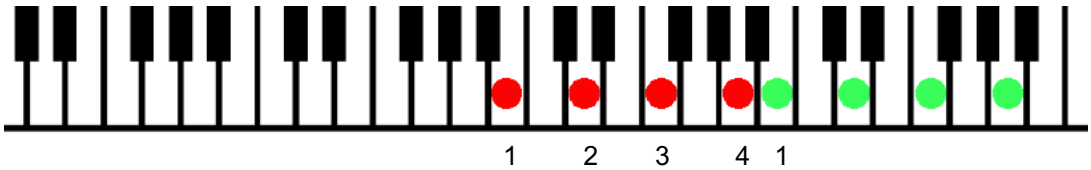
G7 V



Am7 VI



$B^{o}7$ VII



C MAJOR BASIC TRIAD WORKOUT - 1

C

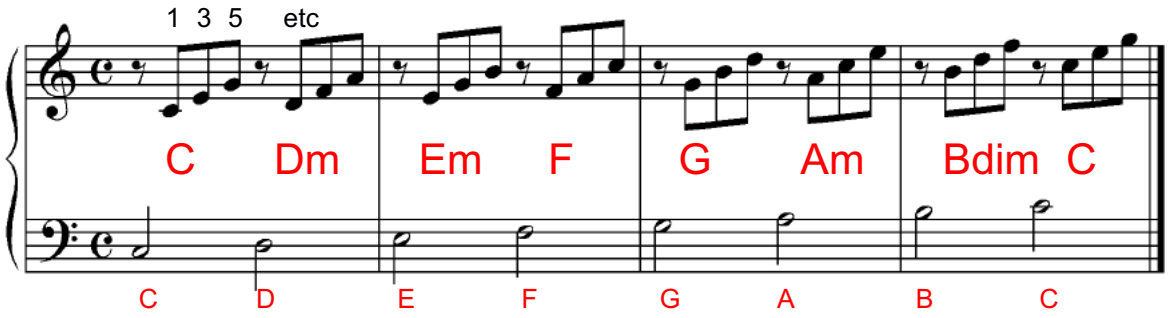
'TRIADS' are the basic three note chords that you learned in books 1 to 3.

Each key has a 'FAMILY' of chords.
In C they are- C - Dm - Em - F - G - Am - Bdim

You can practice these as 'BROKEN CHORD' patterns (play one note at a time)
This helps you learn the chords and teaches you some interesting melodic patterns

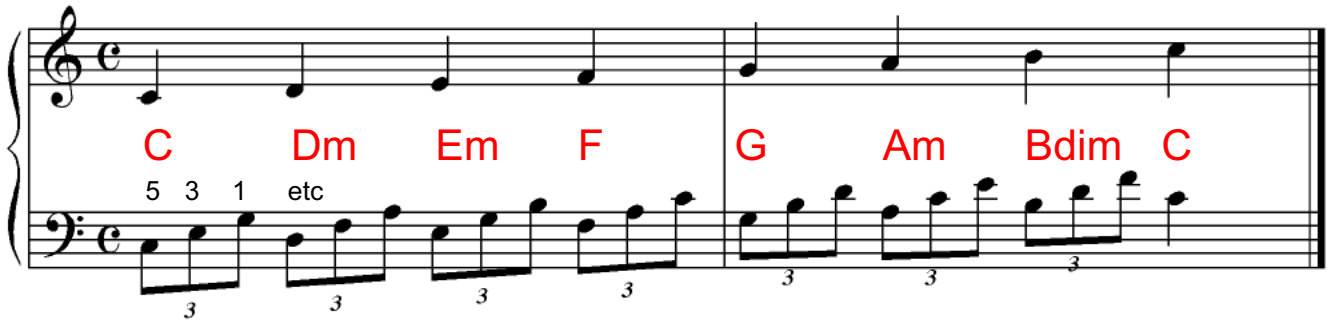
Practice the patterns in both hands (or hands TOGETHER if you are brave enough)

RIGHT HAND workout



Then go back down again

LEFT HAND workout



No. of times practiced

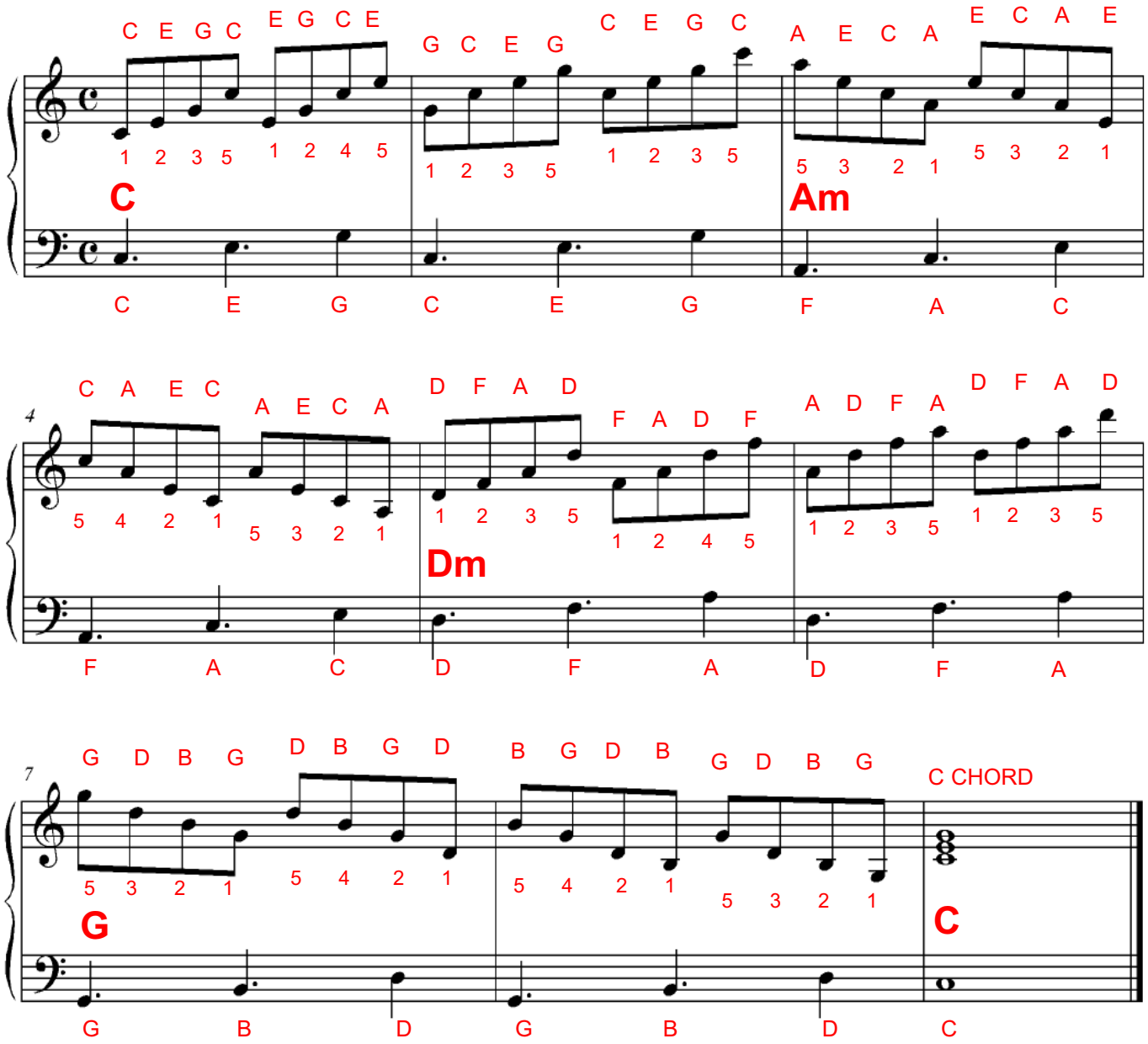
☐ ☐

C MAJOR BASIC TRIAD WORKOUT - 2

C

The following exercise extends the broken three note chords into a really fun 4 - note right hand pattern over a left hand 'TWIST' rhythm.
The chords follow the I - VI - II - V progression in C (C - Am - Dm - G)

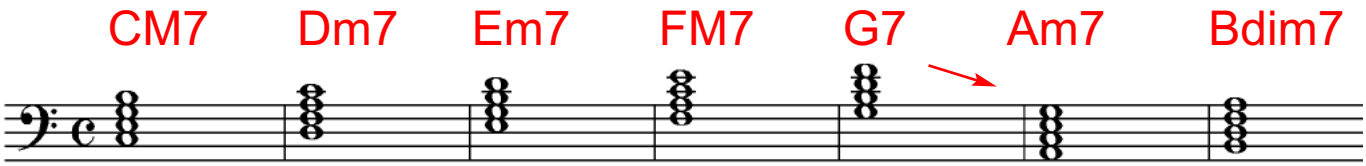
Practice the RIGHT HAND on it's own until you can play it with ease

I - VI - II - V BROKEN CHORD TWIST

Play the above again but this time change the order of ascending and descending ie. Start on a high C and descend then go up an Am and so on. See if you can work out the fingering.

No. of times practiced

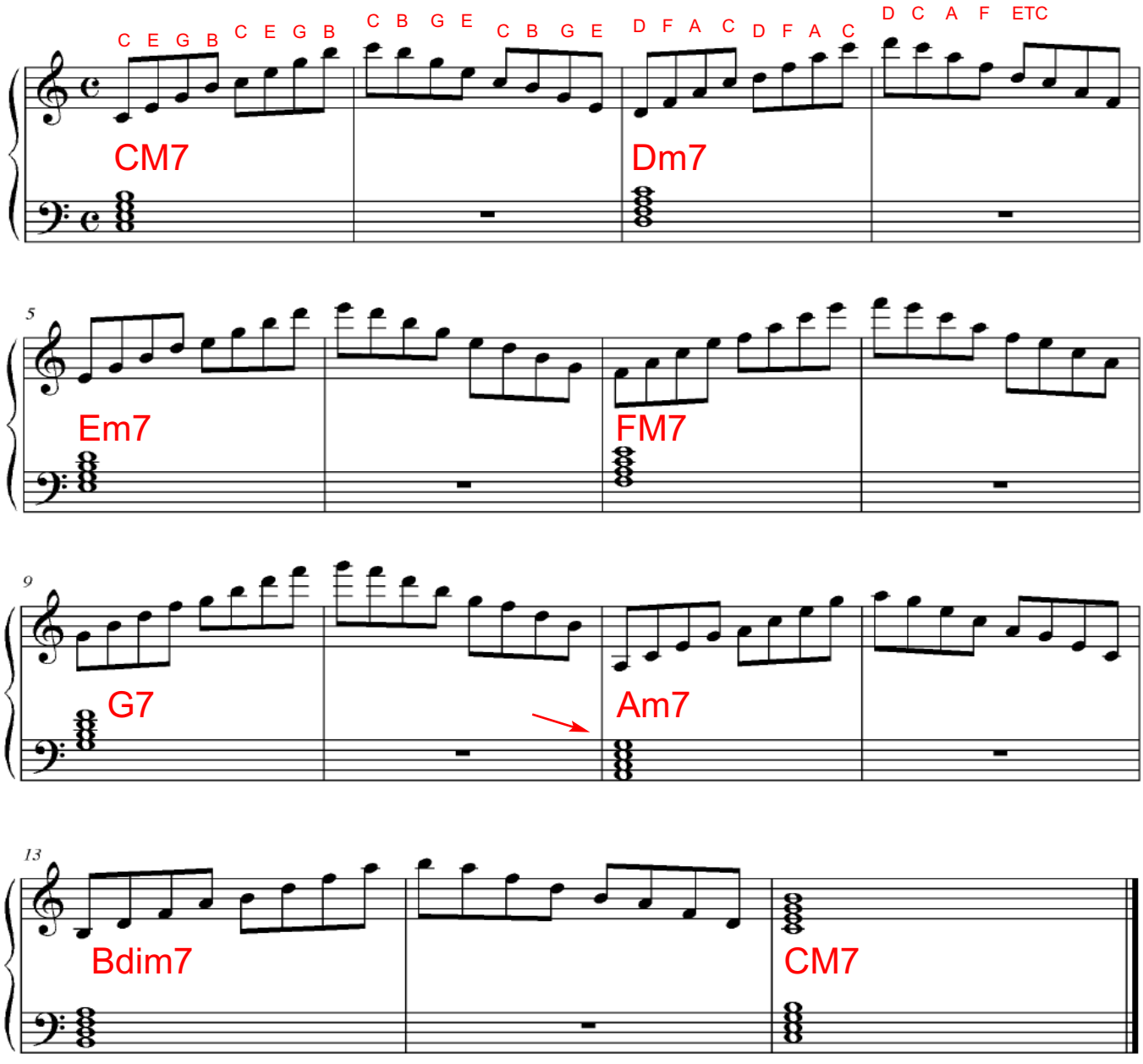
7th CHORDS WORKOUT - 1 **C**

Play the C Family 7th chords with your left hand



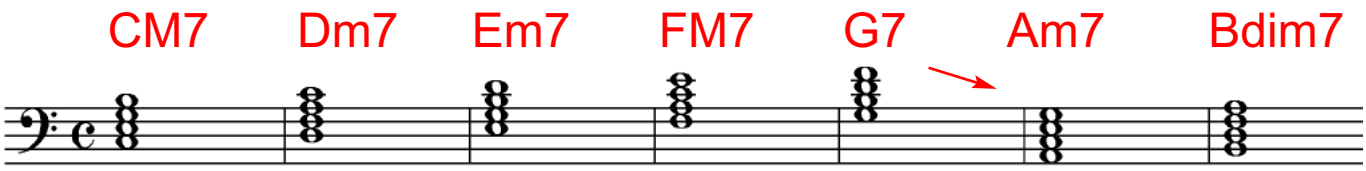
Now try the following exercise. The right hand plays broken (7th) chords
2 octaves each chord - up and down. See page xx for the fingering.
Notice that when the chords are going too high you shift them down an octave

BROKEN 7th CHORDS WORKOUT



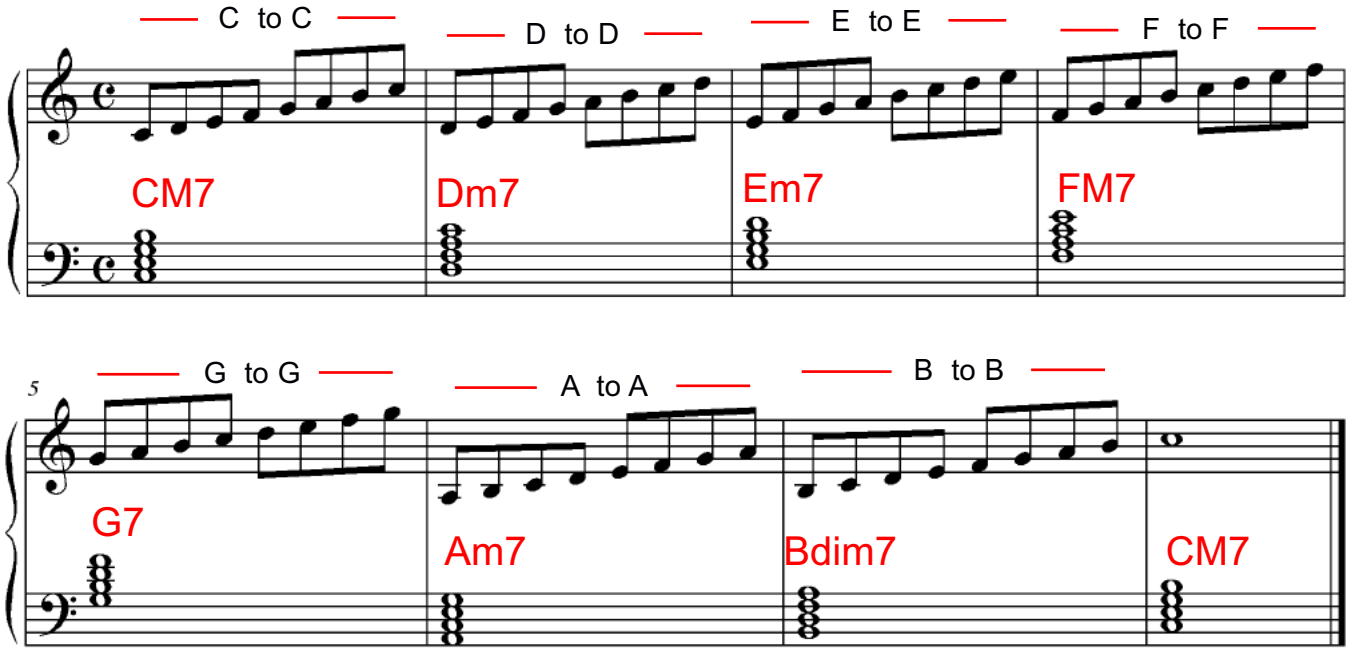
No. of times practiced

7th CHORDS WORKOUT - 2 **C**



Play the C Family 7th chords with your left hand again but this time play the scale of C MAJOR in your right hand. When you change chords move the STARTING point of the C scale to MATCH the root note of the chord.

C MAJOR SCALE WORKOUT



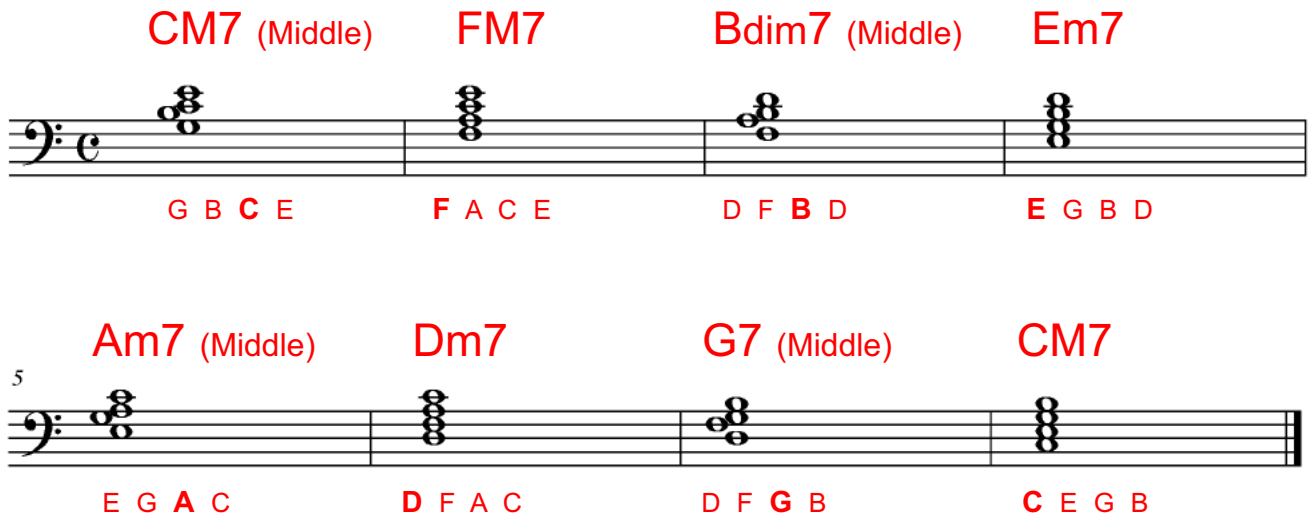
Now start from the top and work your way back down
(Keep the scales running from left to right)

No. of times practiced

7th CHORDS WORKOUT **C**

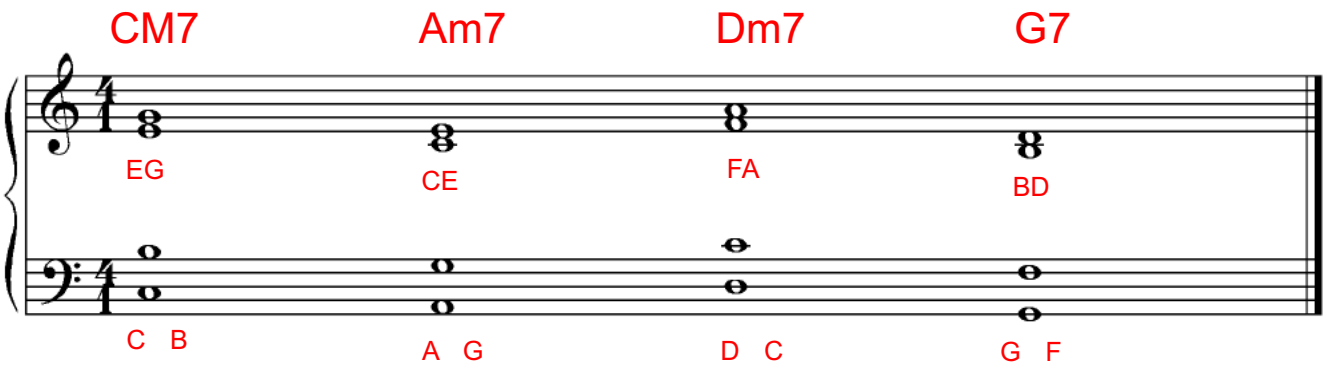
C FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)

Remember the cool chord progression from book 6 that 'walked' down the keys like a 'Caterpillar'? Play this again and improvise in the Right Hand with the C major scale.



I - VI - II - V VOICINGS

It's a good idea to practice VOICINGS in every key. A 'voicing' is when you split the chord notes between both hands or when you leave some chord notes out so that the chord SOUNDS lighter or sweeter. The voicing we will use is Root and 7th in the left hand and the 3rd and 5th in the right hand. (see book 6)
You can also just play the root and 7th in the left hand (this is called a 'SHELL') and IMPROVISE in the right hand using the C MAJOR scale.



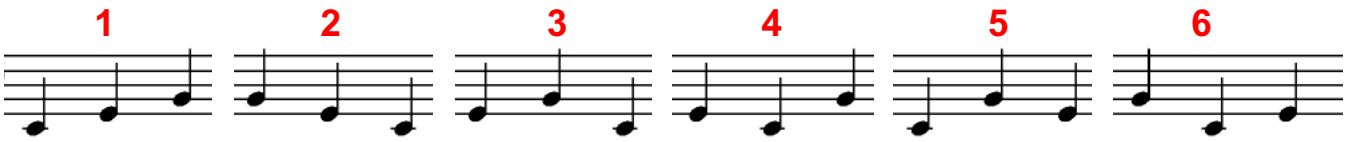
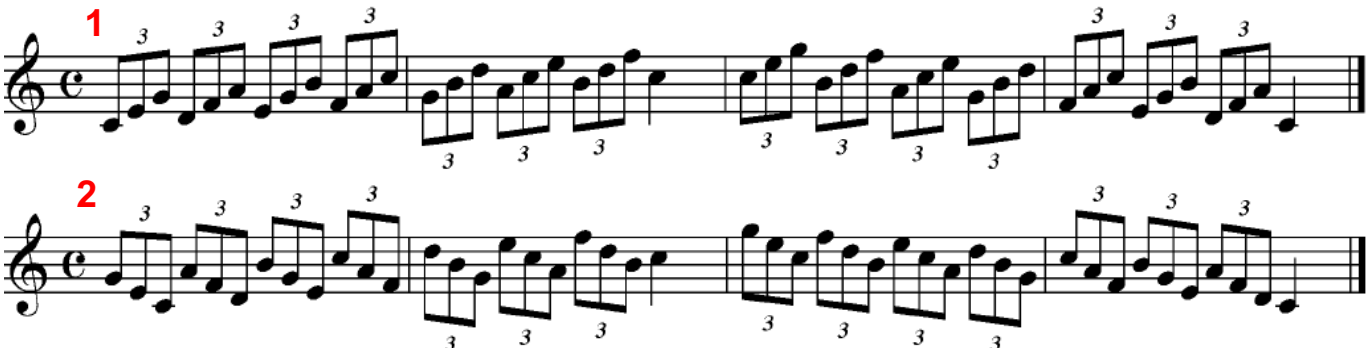
No. of times practiced

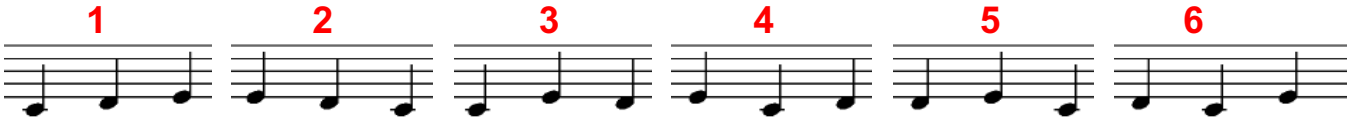
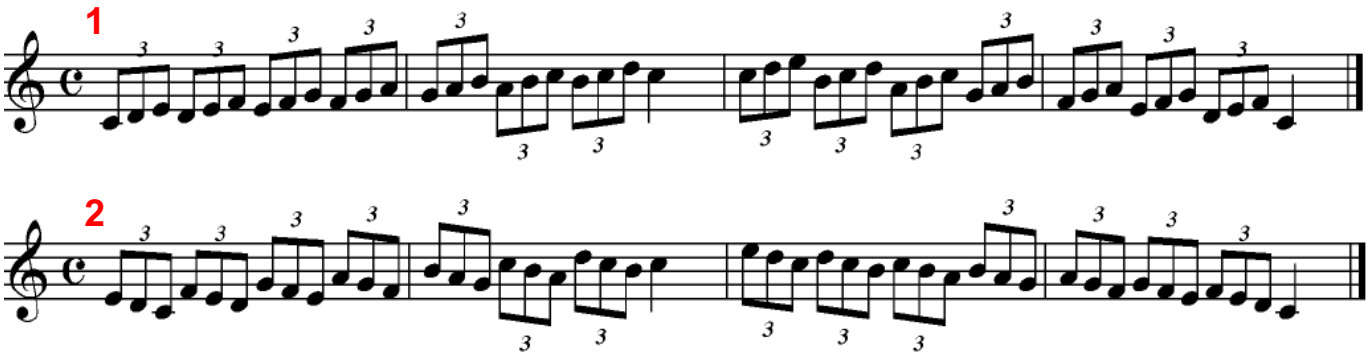
MELODIC PATTERNS - 1

Twelve Three Note Patterns

C

Melody is often defined as an organized and logical succession of three or more tones. It is important to practice combinations of three note patterns that are derived either from scales or the basic three note chords.
There are only six ways to arrange the order of any three notes.

CHORDAL

Practice each pattern up one octave then down again as follows..

Now try patterns 3, 4, 5 and 6

SCALE-WISE

Practice each pattern up one octave then down again as follows..

Now try patterns 3, 4, 5 and 6

No. of times practiced

MELODIC PATTERNS - 2

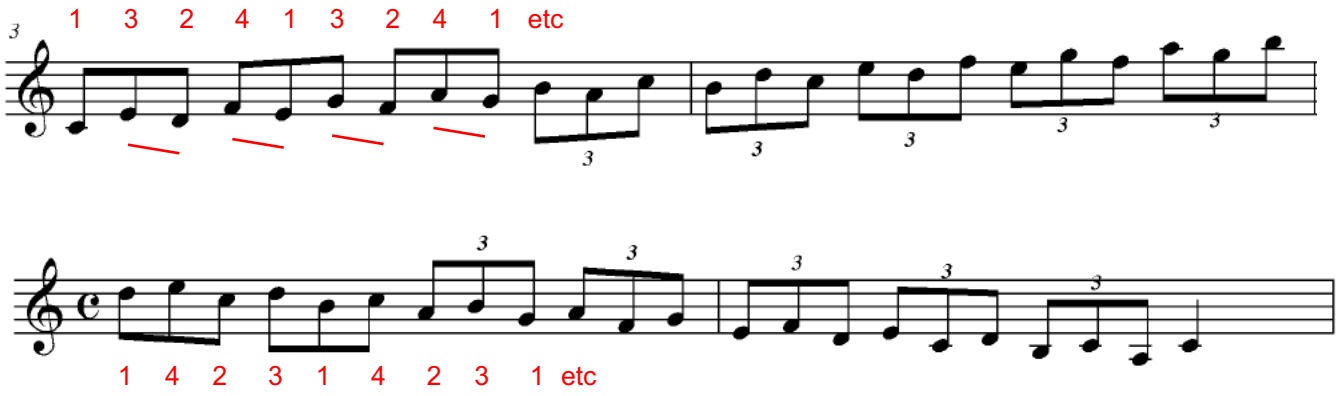
Combining Patterns

C

The following is a mixture of two of the patterns on the previous page.

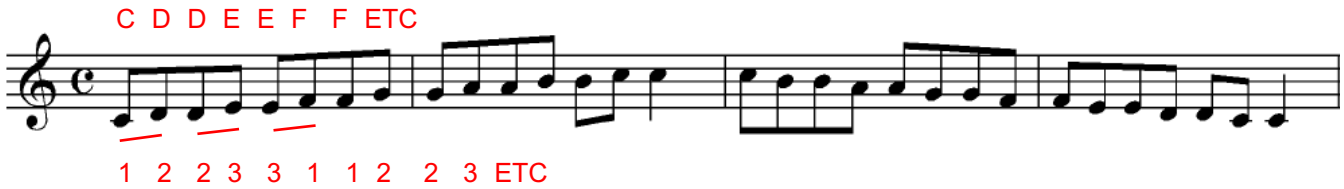
If you look closely you will see there is a two note pattern WITHIN the triplets. The triplet rhythm gives the pattern a great deal of drive and excitement. This pattern is great if you are learning Jazz because the triplet rhythm gives you a perfect ‘swing’ feel.

Try it - it’s easier than it looks.



TWO NOTE PATTERNS

Budding improvisers tend to think that they should be attempting really complicated patterns and riffs but don’t forget that simple two note patterns sound great too.

Try the following pattern. Use the fingering that you use when you play the major scale.

No. of times practiced

☐ ☐

BLUES PRACTICE - 1
BASIC BLUES WORKOUT

C

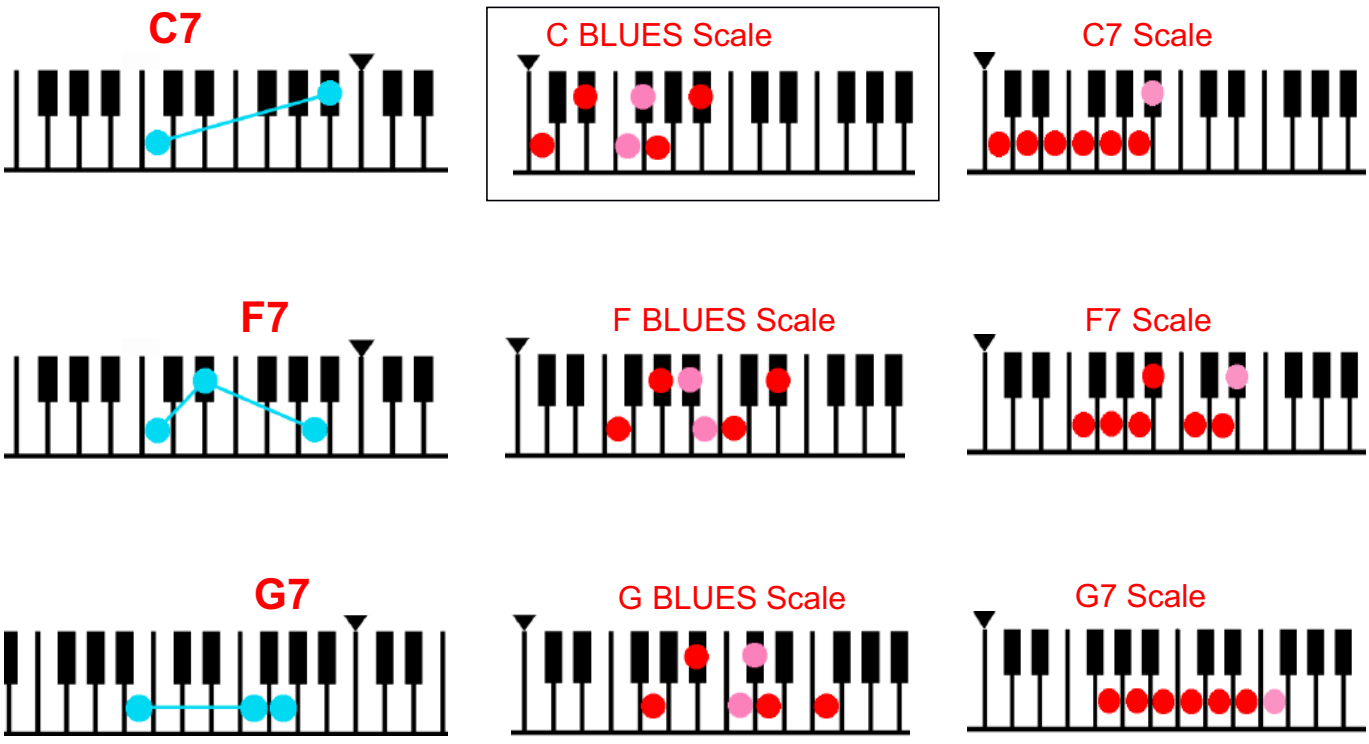
When you are practicing lots of different patterns in one particular key it is a good idea to practice your BLUES CHORDS & SCALES for that key as well.
That way you will be able to throw in some blues if you feel the urge!

Begin by improvising your scales over your three standard blues chords. You can either stick to using the C BLUES SCALE over all three chords or you can also use the relevant blues scale or 'flattened' seventh scale for each chord. This helps develop the ability to use particular scales for particular chords rather than just one blues scale

BLUES SCALE
Find the notes of the MINOR SEVENTH chord
then add the 4th and flat 5th of the major scale

FLATTENED SEVENTH SCALE ('Dominant' Seventh scale)
Same as Major scale but the seventh is FLAT

Improvise over the left hand chords with CHORD TONES or these scales
The C BLUES Scale can be used throughout



No. of times practiced

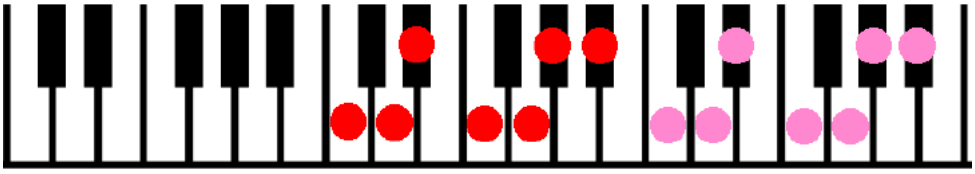
☐ ☐

MINOR BLUES WORKOUT

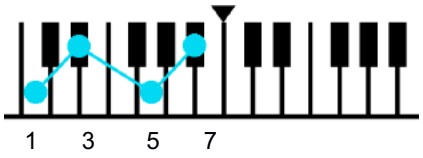
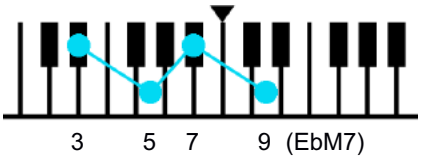
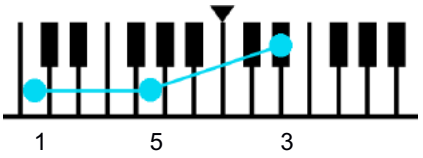
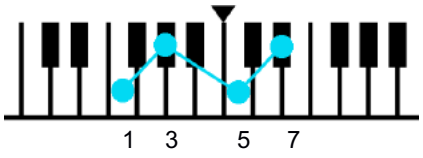
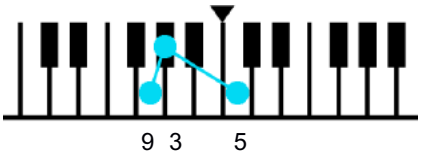
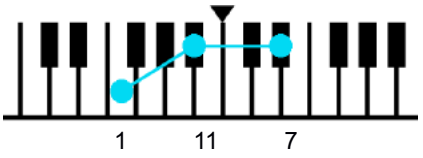
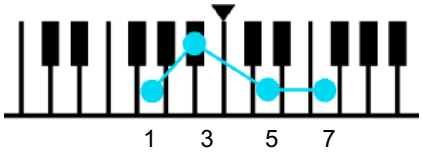
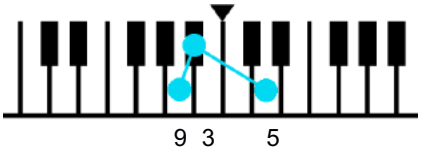
You can use the notes of a C minor (Natural) scale over ALL the chords.
Remember the formula - To make a natural minor - go to the flattened 3rd of the chord and use the MAJOR scale built on that note.
ie The natural minor scale for C minor uses the same notes as the scale of Eb major

Don't worry about following a chord progression - just change chords when you feel like it.

C MINOR (Natural) SCALE / same tones as Eb major



Two Octaves

1.	2.	3.
Cm7  1 3 5 7	**Cm7 altered**  3 5 7 9 (EbM7)	**Cm7 alt**  1 5 3
Fm7  1 3 5 7	**Fm7 alt**  9 3 5	**Fm7 alt**  1 11 7
Gm7  1 3 5 7	**Gm7 alt**  9 3 5	**Gm7 alt** 1 11 7

No. of times practiced

BLUES PRACTICE - 3

Traditional Jazz / Blues Progression

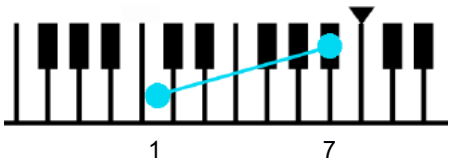
C

C7	F7	C7	C7	F7	F#dim
C7	A7	Dm7	G7	C7 A7	Dm7 G7

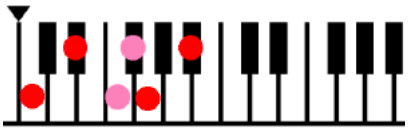
See Book 6

Improvise with CHORD TONES or these scales
(C BLUES scale can be used throughout)

C7

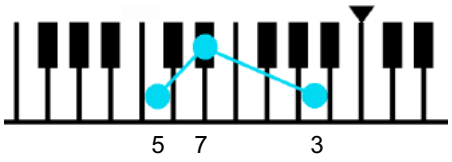


C BLUES Scale

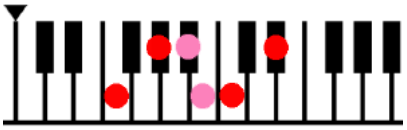


C7 Scale

F7

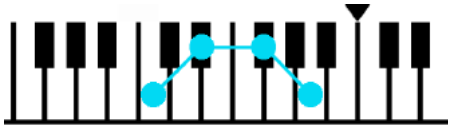


F BLUES Scale



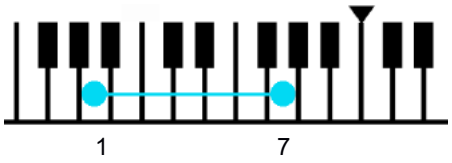
F7 Scale

F#dim

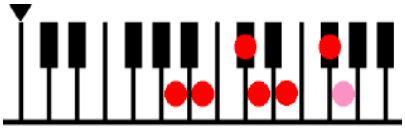


F# dim Scale

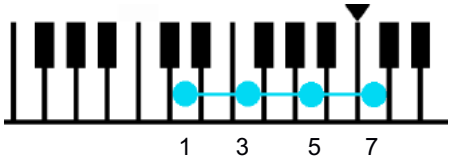
A7



A7 Scale



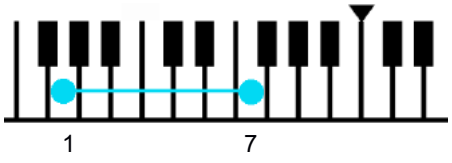
Dm7



D BLUES Scale

Dm7 Scale

G7



G7 Scale

No. of times practiced

☐ ☐

CHORD & SCALE WORKOUT

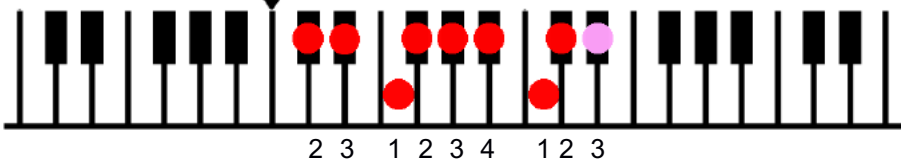
IN ALL OTHER KEYS

THE KEY OF D FLAT MAJOR

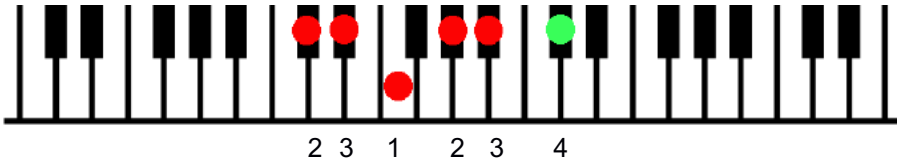
Db1

SCALES

Db major

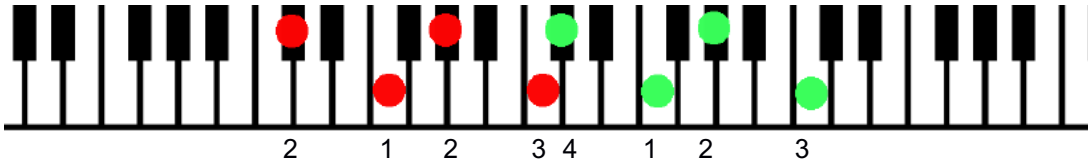


Db Pentatonic

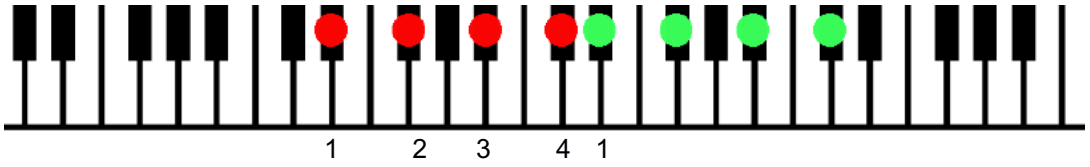


CHORD FAMILY FOR Db MAJOR (Two Octaves)

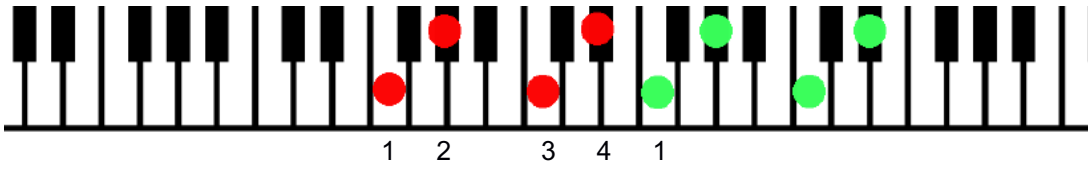
DbM7 — I



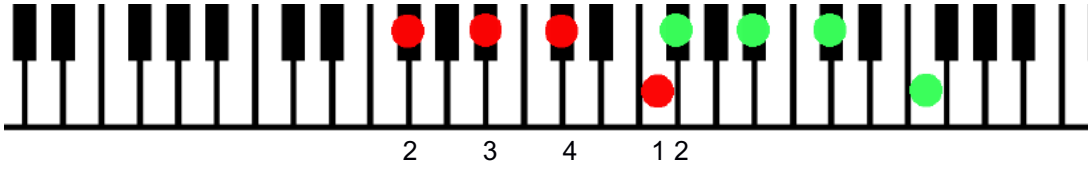
Ebm7 — II



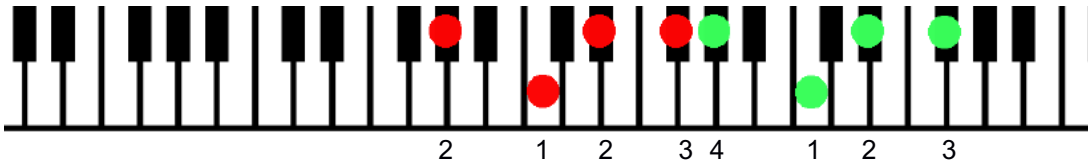
Fm7 — III



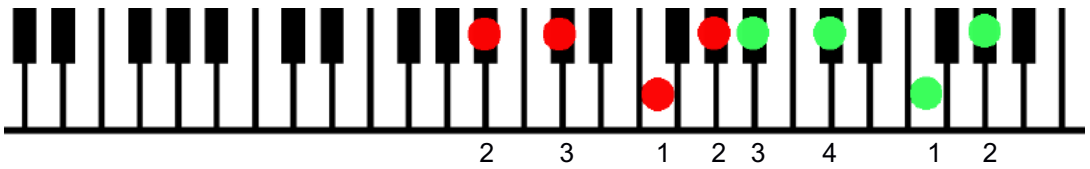
GbM7 — IV



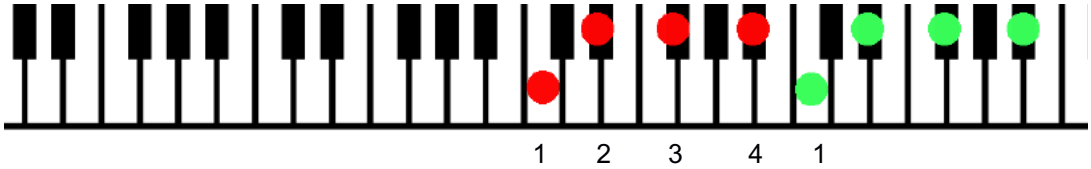
Ab7 — V



Bbm7 — VI



C°7 — VII



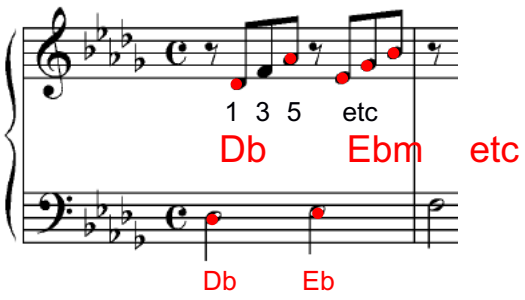
Db MAJOR BASIC TRIAD WORKOUT

Db2

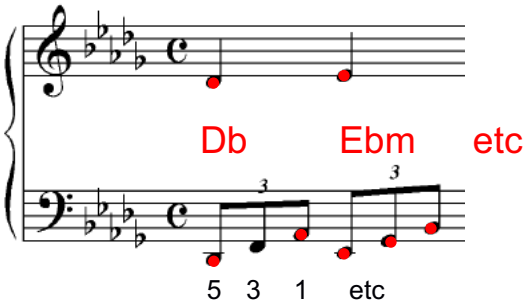
Db FAMILY CHORDS

Db Ebm Fm Gb Ab Bbm Cdim

RIGHT HAND workout

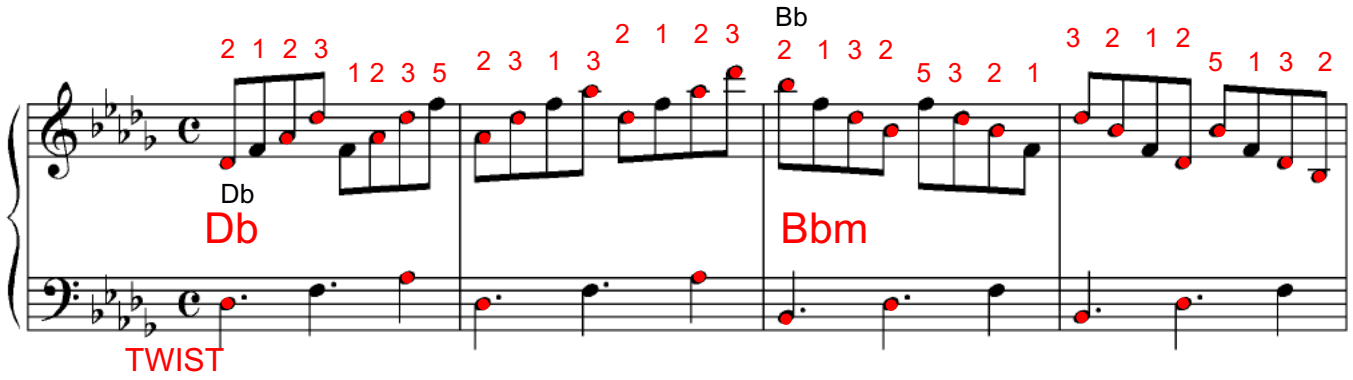


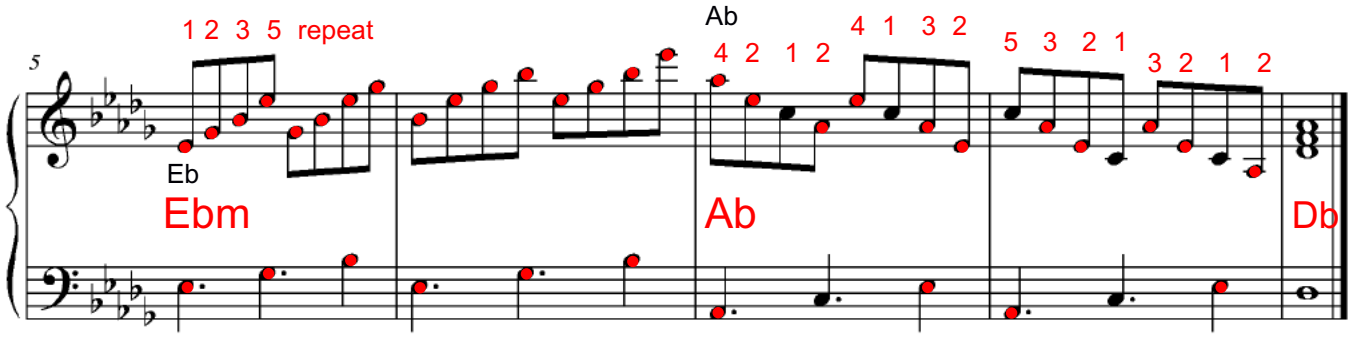
LEFT HAND workout



GO up and back down in both execises

BROKEN CHORD TWIST **I - VI - II - V** Progression





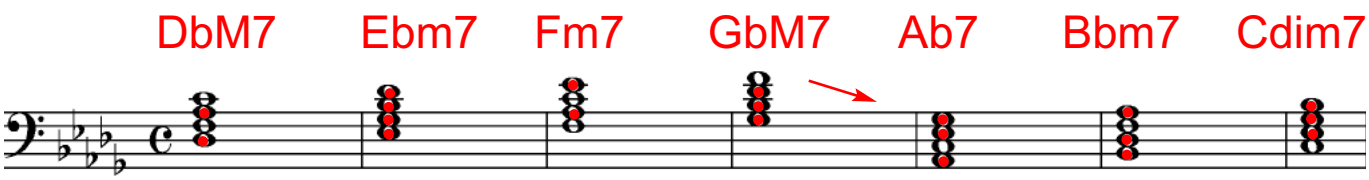
Play the above again but this time change the order of ascending and descending
ie Start on a high Db and descend then go up an Bbm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No. of times practiced

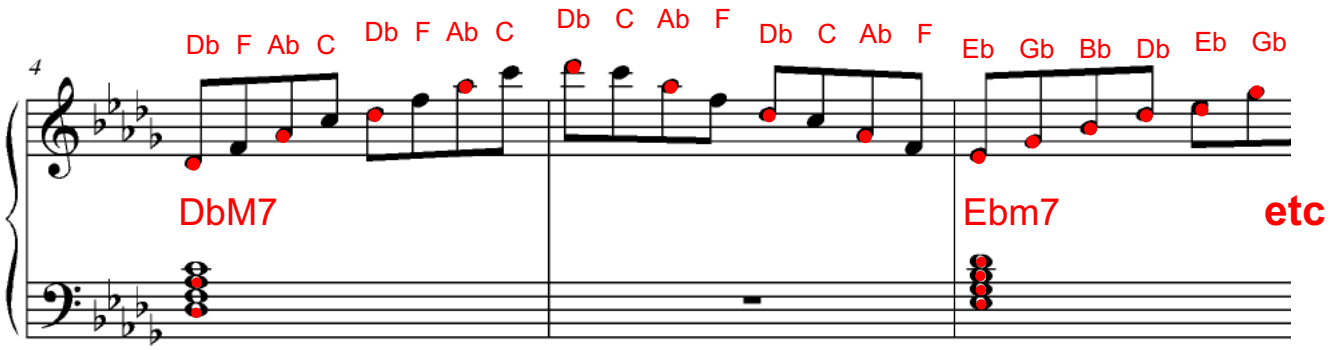
☐ ☐

7th CHORDS WORKOUT **Db**$_3$

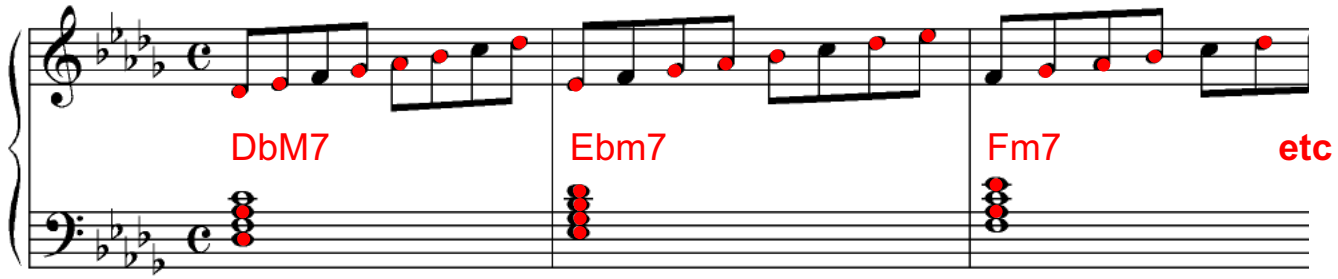
Db FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page xx for fingering)



Db MAJOR SCALE WORKOUT Scale of Db (starting on each chord note)



Db Family 7 chords

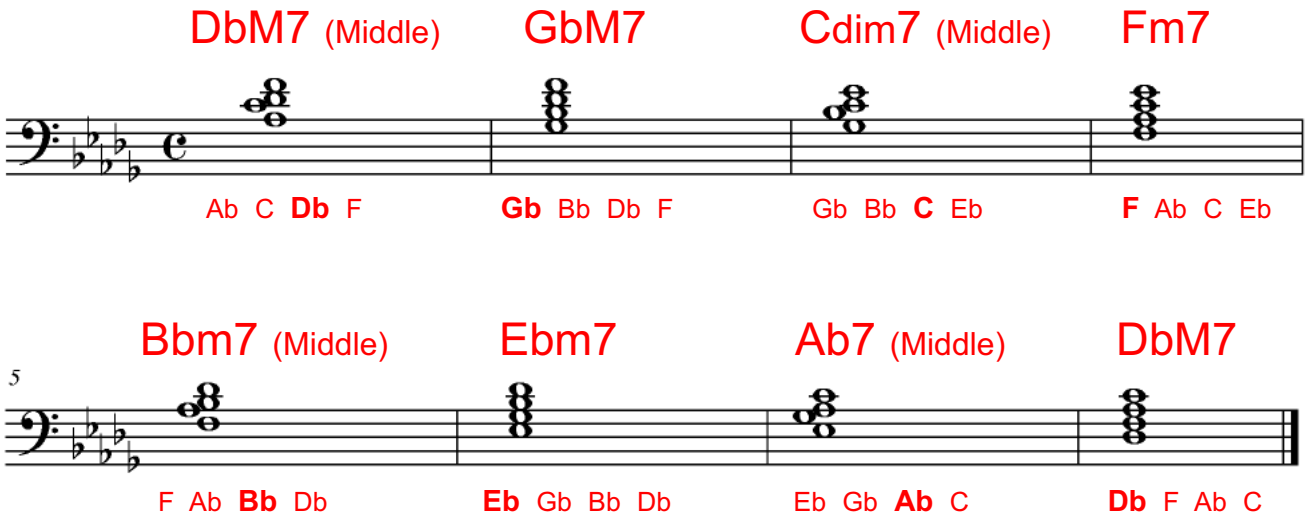
No. of times practiced

☐ ☐

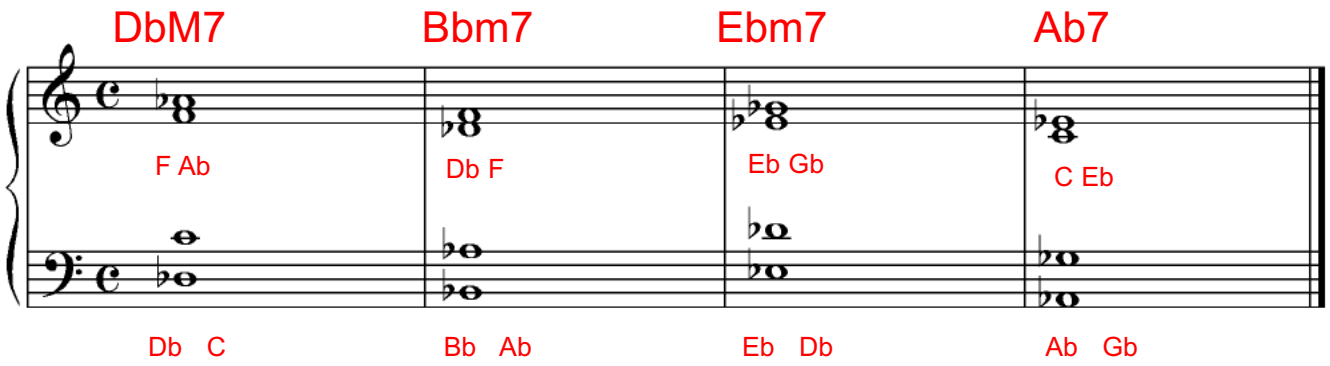
7th CHORDS WORKOUT **Db4**

Db FAMILY CHORDS (The CATERPILLAR)

CYCLE OF FIFTHS PROGRESSION



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)

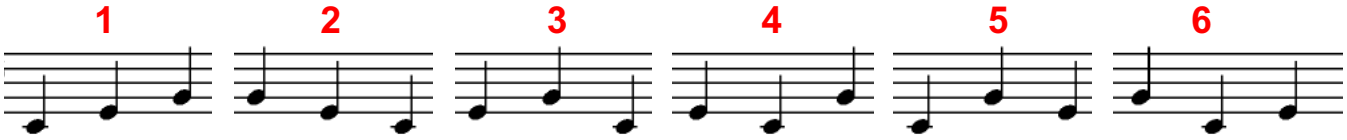
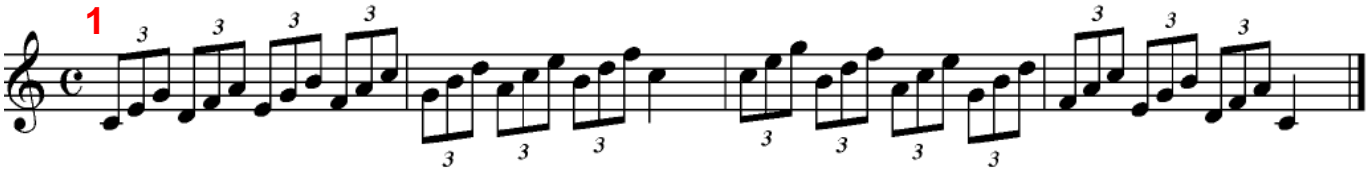
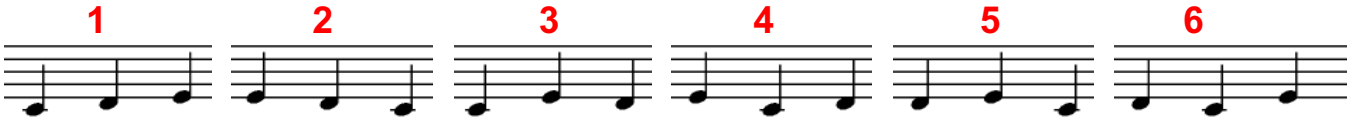
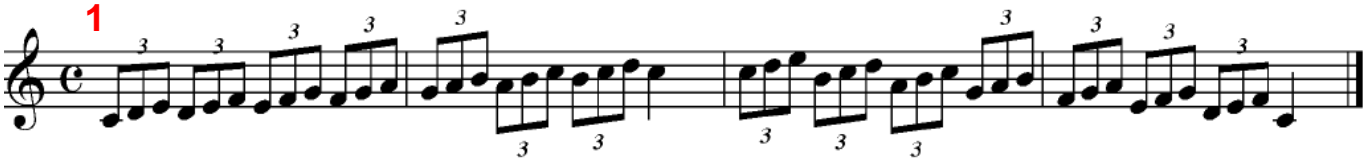
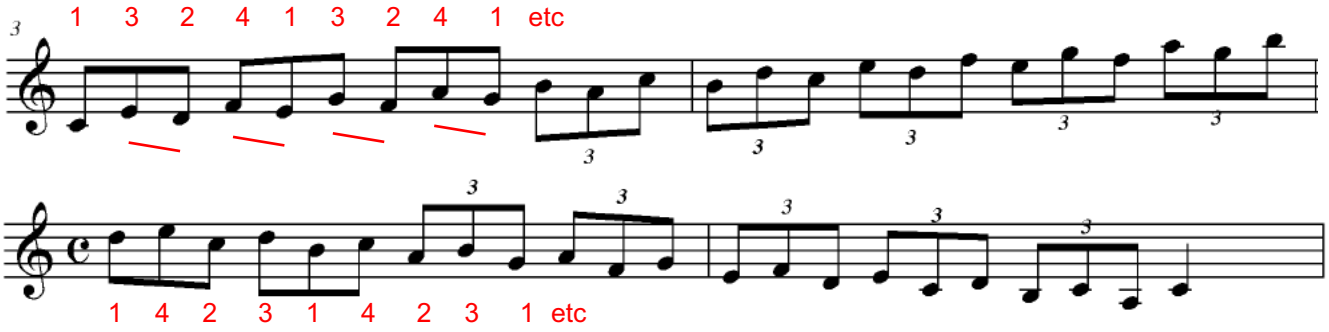
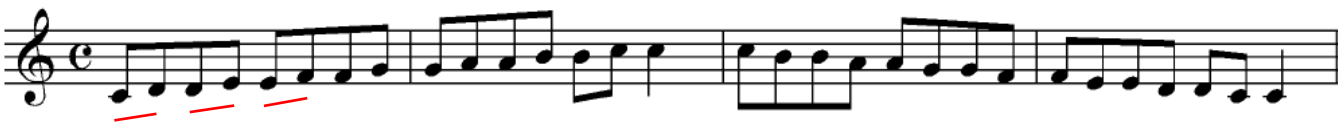


No. of times practiced

TWELVE THREE NOTE MELODIC PATTERNS **Db5**

TRANSPOSE the following patterns to the key of Db

For fingering see page 30

CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

☐ ☐

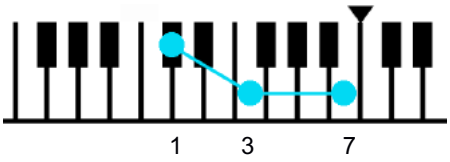
BLUES PRACTICE - 3

BASIC BLUES WORKOUT

Db6

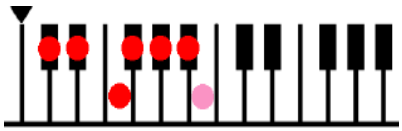
Improvise over the left hand chords with CHORD TONES or these scales
The Db BLUES Scale can be used throughout

Db7

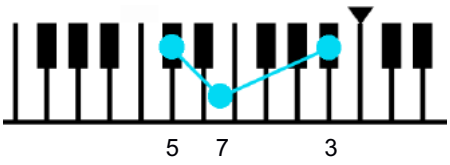


Db BLUES Scale

Db7 Scale

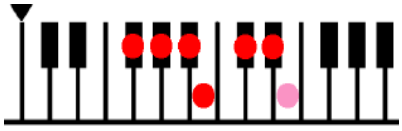


Gb7

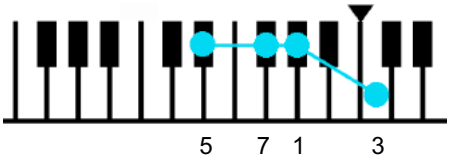


Gb BLUES Scale

Gb7 Scale

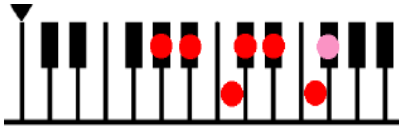


Ab7



Ab BLUES Scale

Ab7 Scale



Db7	Db7	Db7	Db7	Gb7	Gb7
Db7	Db7	Ab7	Gb7	Db7	Db7 or Ab7

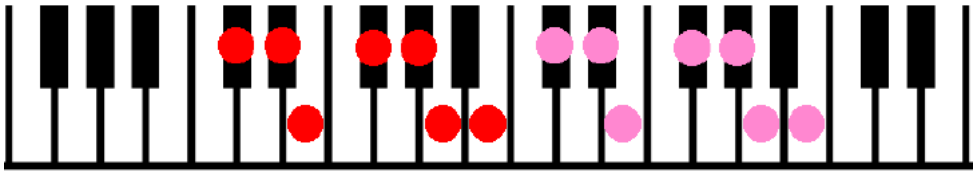
No. of times practiced

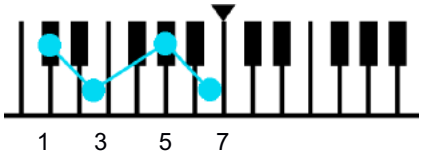
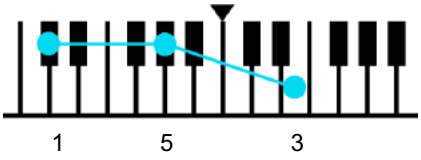
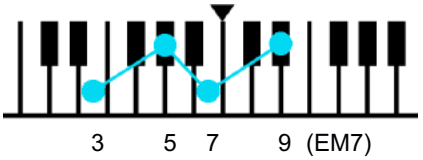
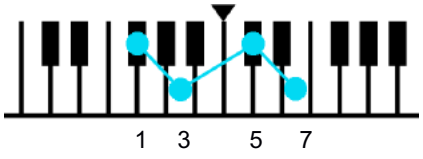
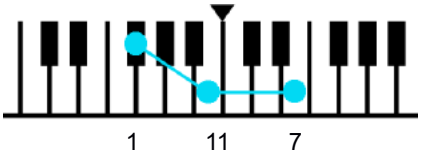
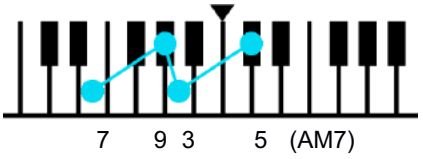
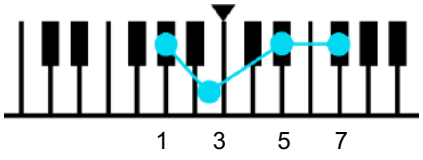
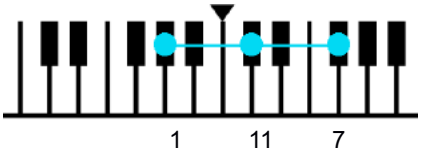
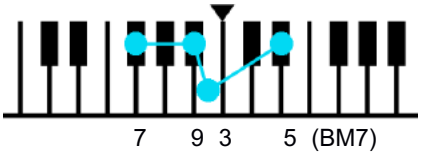
☐ ☐

MINOR BLUES WORKOUT

Db_7

Db (or C#) MINOR (Natural) SCALE / same notes as E



1.	2.	3.
Dbm7  1 3 5 7	**Dbm7 alt**  1 5 3	**Dbm7 alt**  3 5 7 9 (EM7)
Gbm7  1 3 5 7	**Gbm7 alt**  1 11 7	**Gbm7 alt**  7 9 3 5 (AM7)
Abm7  1 3 5 7	**Abm7 alt**  1 11 7	**Abm7 alt**  7 9 3 5 (BM7)

Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

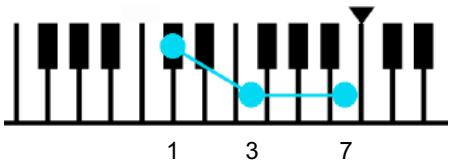
TRADITIONAL JAZZ / BLUES PROGRESSION

Db8

Db7	Gb7	Db7	Db7	Gb7	Gdim
Db7	Bb7	Ebm7	Ab7	Db7 Bb7	Ebm7 Ab7

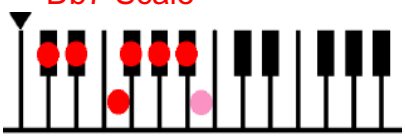
Improvise with CHORD TONES or these scales
(Db BLUES scale can be used throughout)

Db7

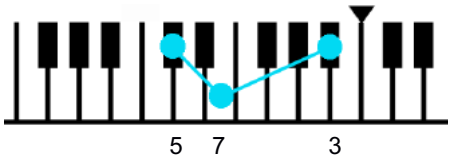


Db BLUES Scale

Db7 Scale

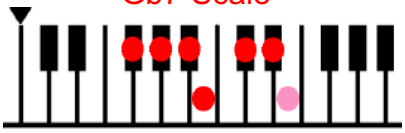


Gb7



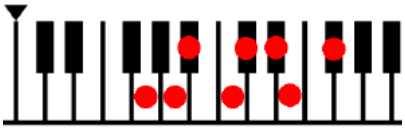
Gb BLUES Scale

Gb7 Scale

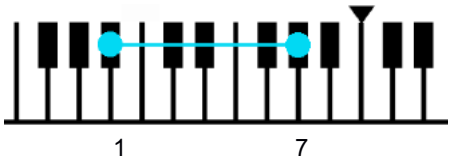


Gdim

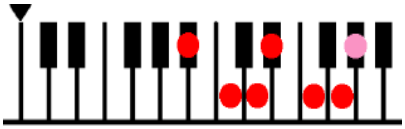
G dim Scale



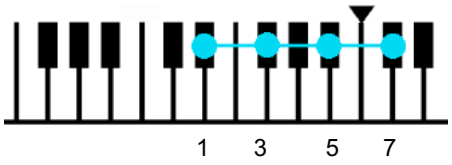
Bb7



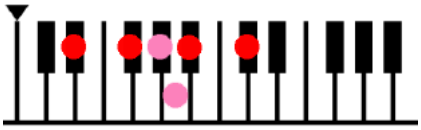
Bb7 Scale



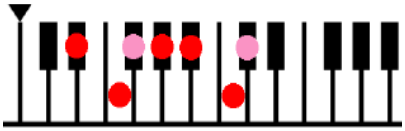
Ebm7



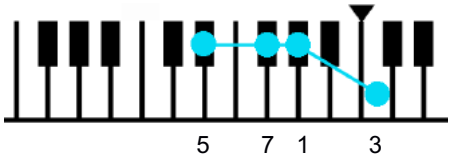
Eb BLUES Scale



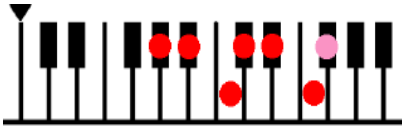
Ebm7 Scale



Ab7



Ab7 Scale



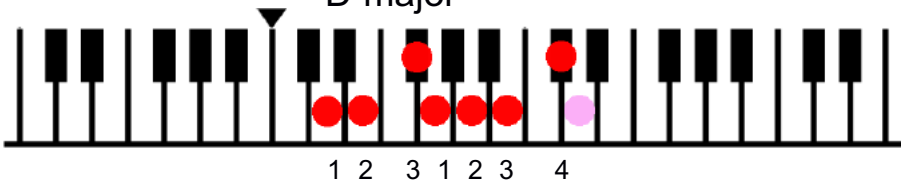
No. of times practiced

THE KEY OF D MAJOR

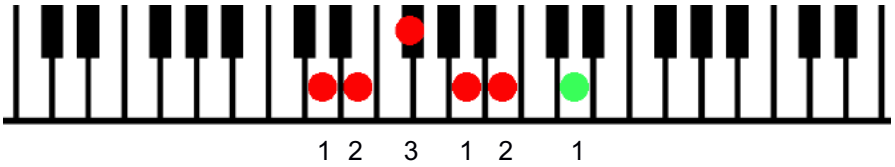
D1

SCALES

D major

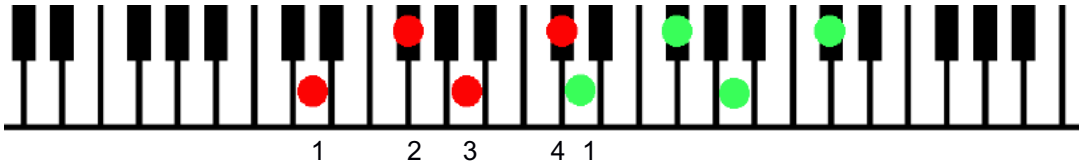


D Pentatonic

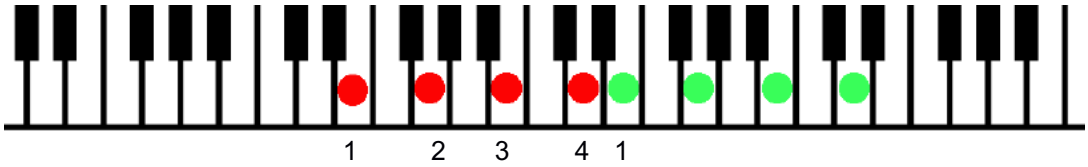


CHORD FAMILY FOR D MAJOR (Two Octaves)

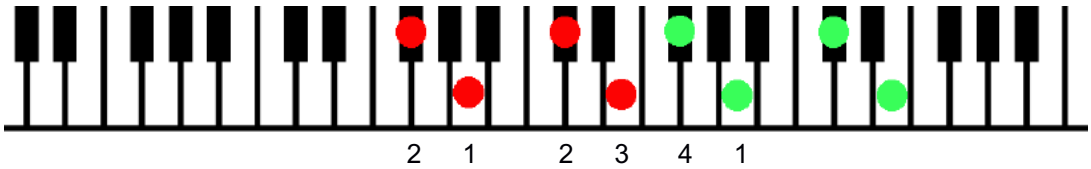
DM7 I



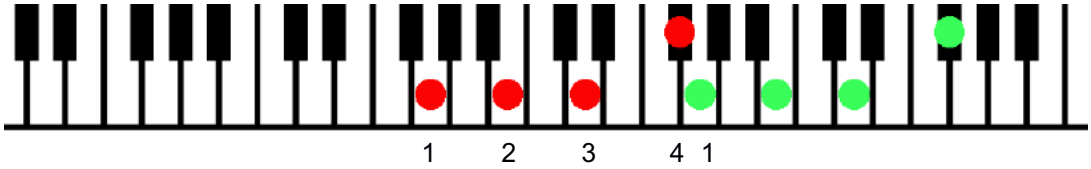
Em7 II



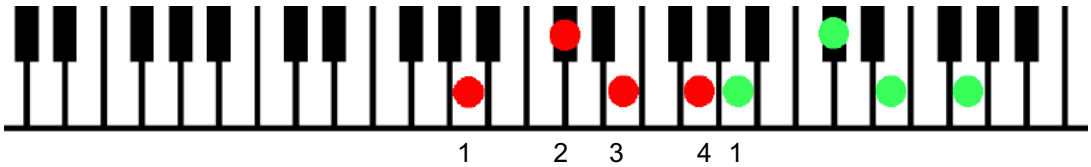
F#m7 III



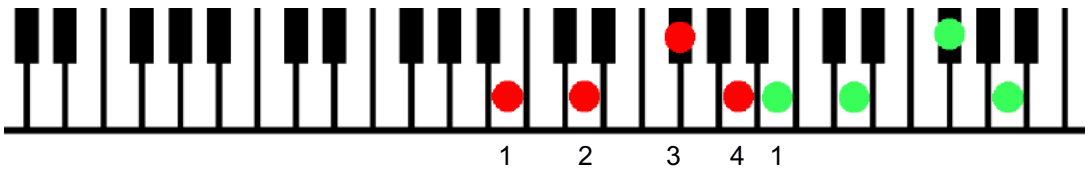
GM7 IV



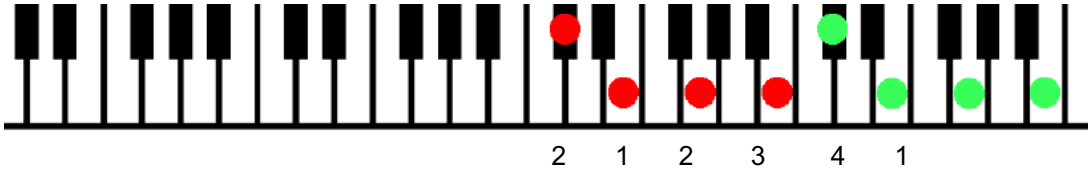
A7 V



Bm7 VI



C#°7 VII



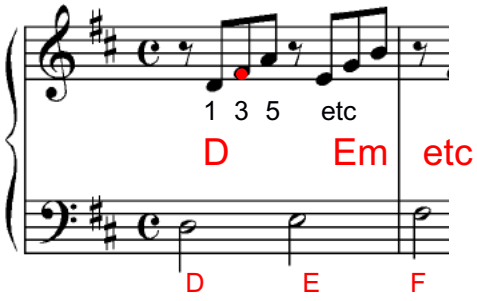
D MAJOR BASIC TRIAD WORKOUT

D2

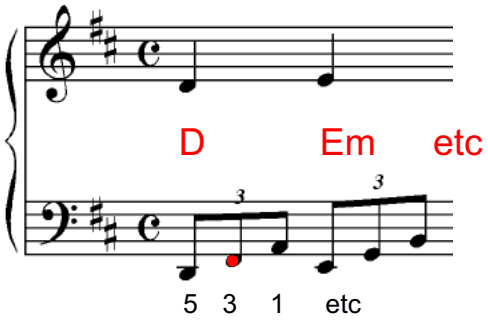
Db FAMILY CHORDS

D Em F#m G A Bm C#dim

RIGHT HAND workout

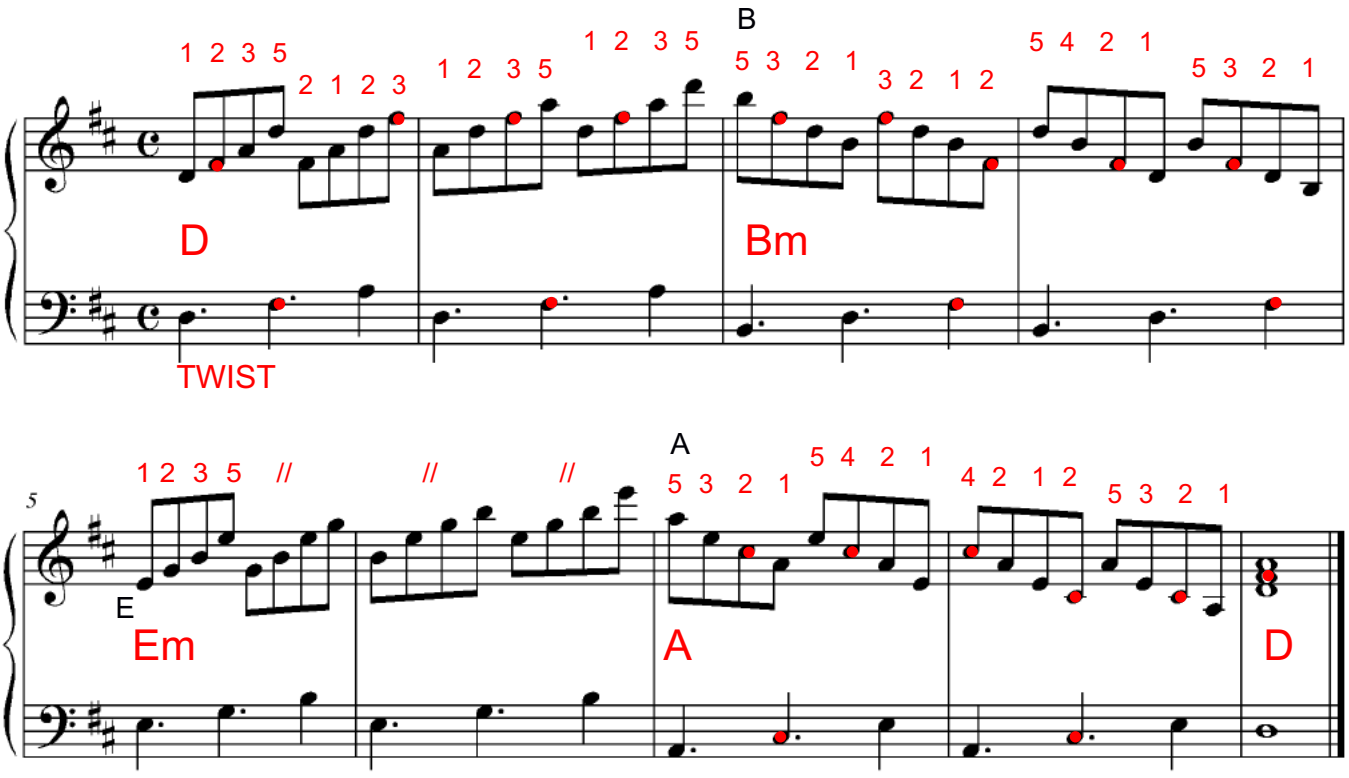


LEFT HAND workout



GO up and back down in both execises

I - VI - II - V BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)



Play the above again but this time change the order of ascending and descending ie Start on a high D and descend then go up a Bm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

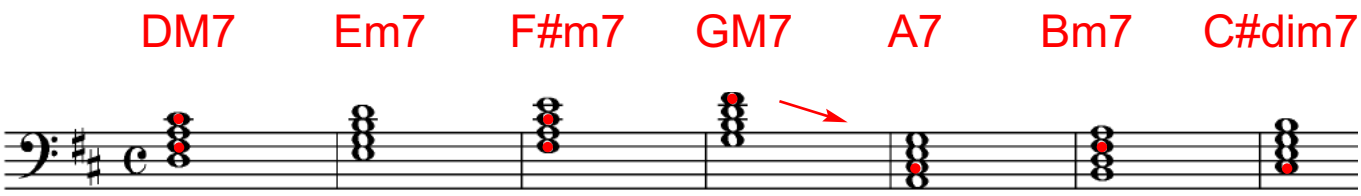
No. of times practiced

☐ ☐

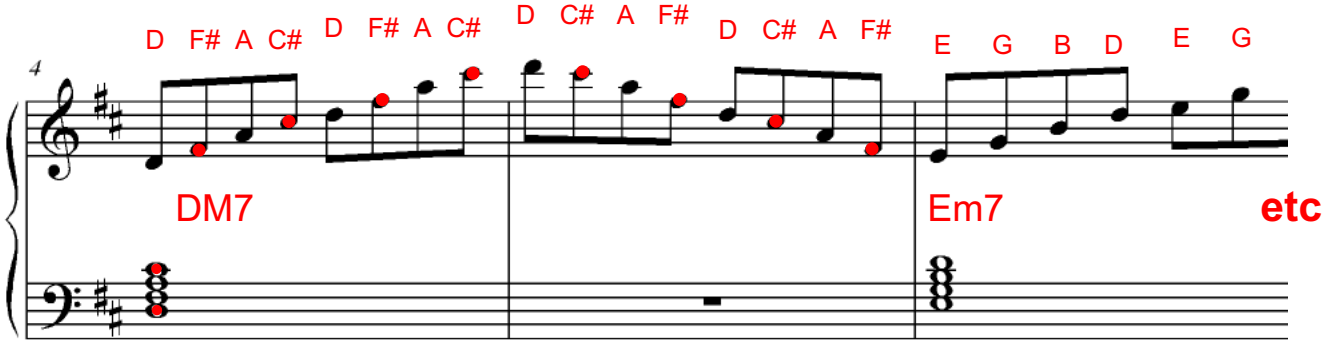
7th CHORDS WORKOUT

D$_3$

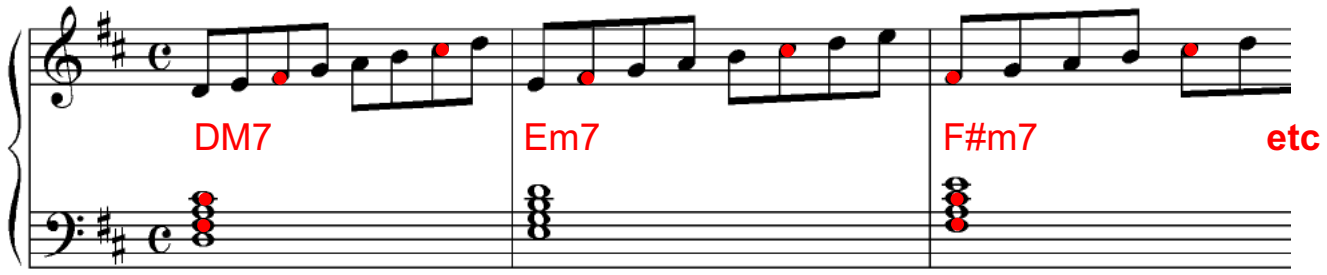
D FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page xx for fingering)



D MAJOR SCALE WORKOUT Scale of D (starting on each chord note)

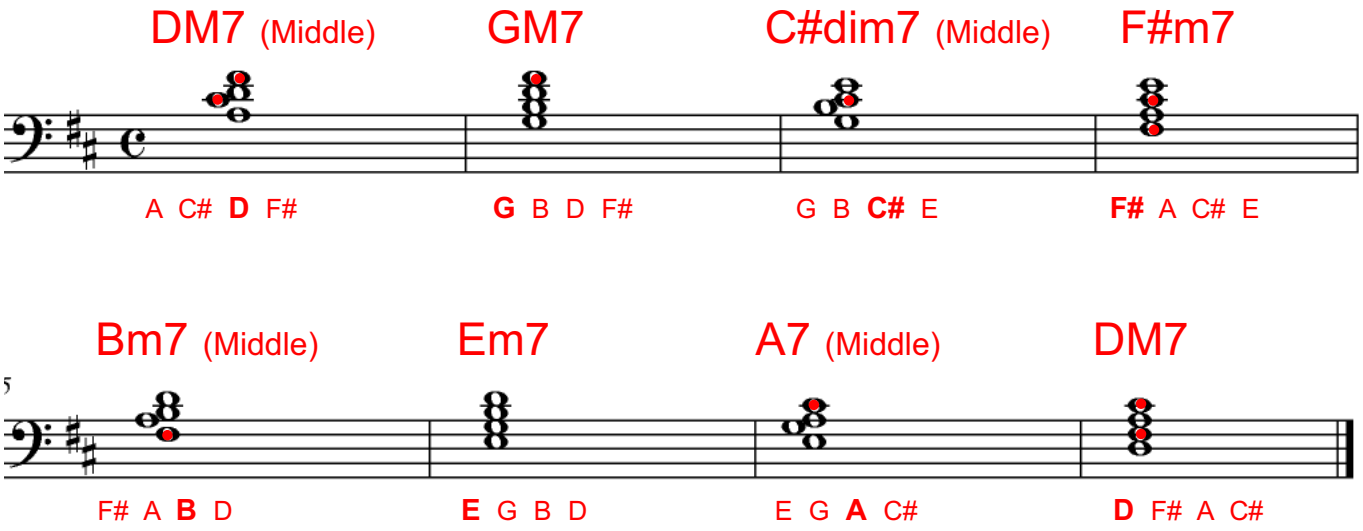


D Family 7 chords

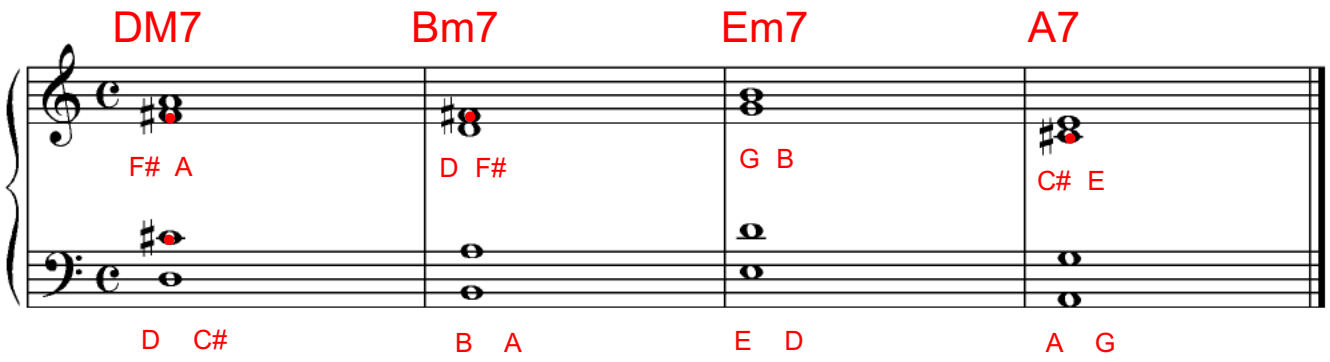
No. of times practiced

☐ ☐

D FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)



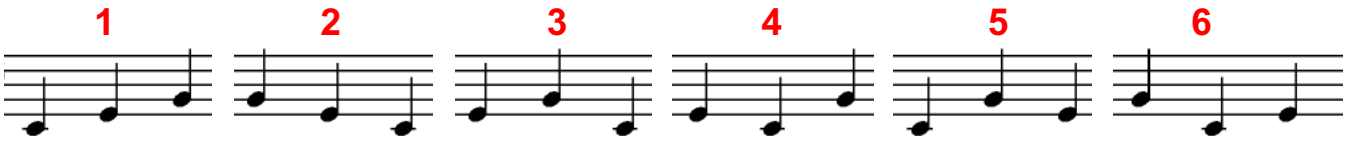
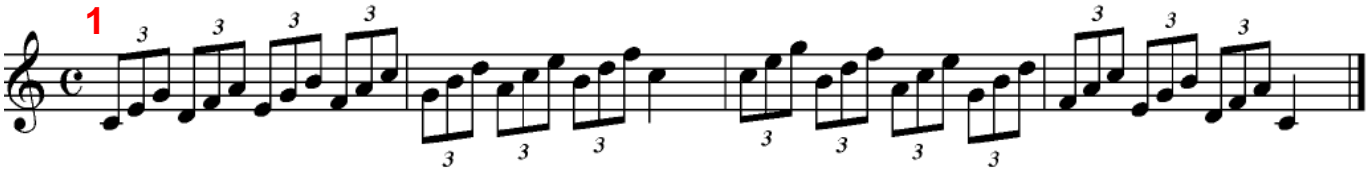
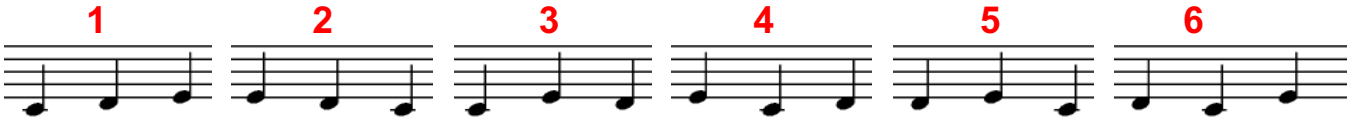
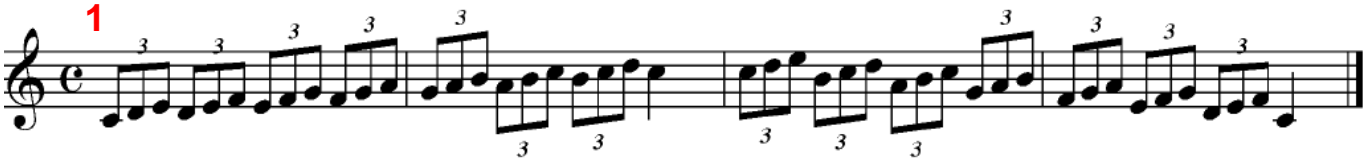
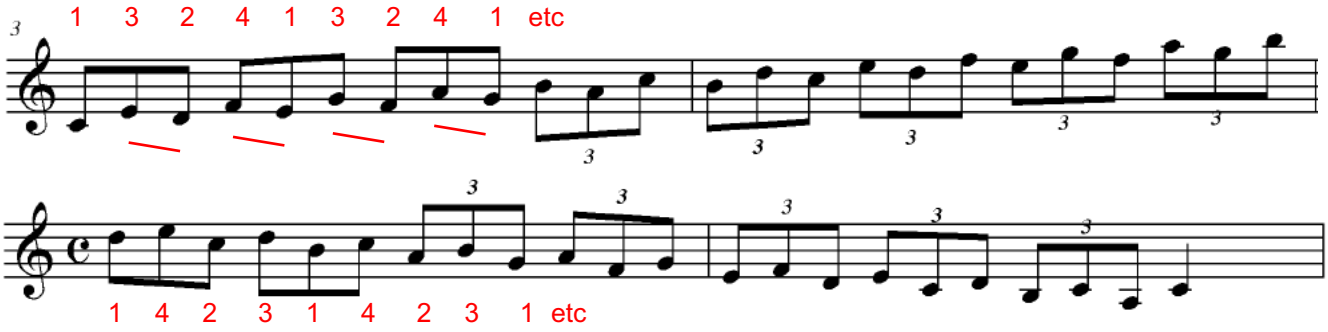
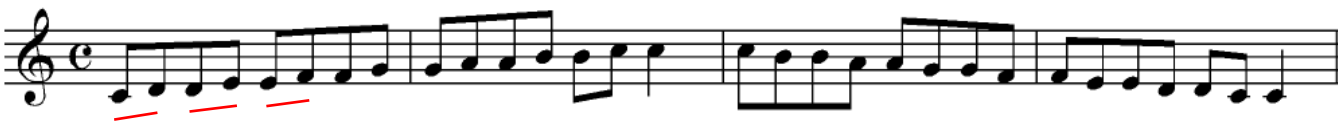
No. of times practiced

TWELVE THREE NOTE MELODIC PATTERNS

D5

TRANSPOSE the following patterns to the key of D

For fingering see page 38

CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

☐ ☐

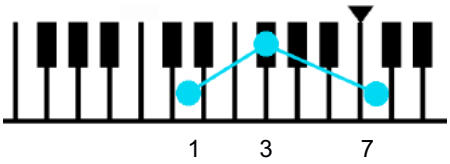
BLUES PRACTICE - 3

BASIC BLUES WORKOUT

D6

Improvise over the left hand chords with CHORD TONES or these scales
The D BLUES Scale can be used throughout

D7

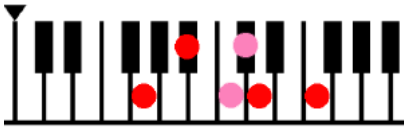


D BLUES Scale

D7 Scale

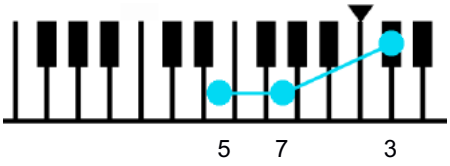
G7

G BLUES Scale



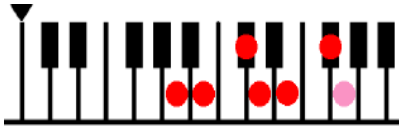
G7 Scale

A7



A BLUES Scale

A7 Scale



D7	D7	D7	D7	G7	G7
D7	D7	A7	G7	D7	D7 or A7

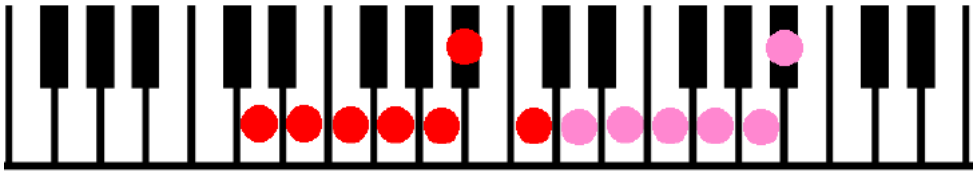
No. of times practiced

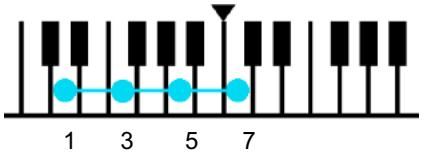
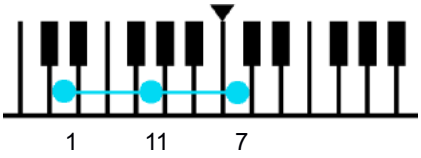
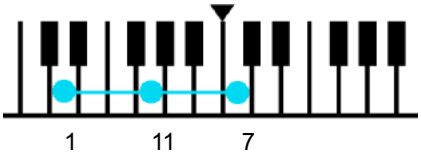
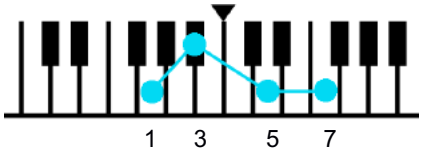
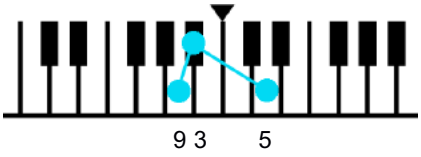
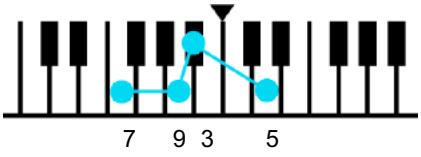
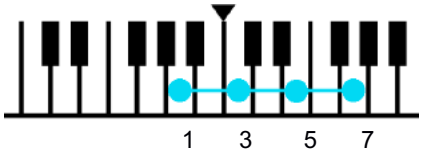
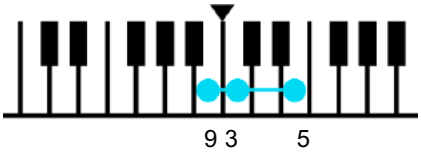
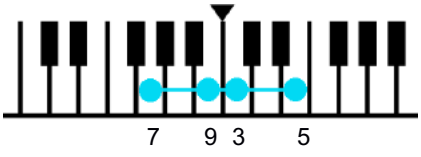
☐ ☐

MINOR BLUES WORKOUT

D7

D MINOR (Natural) SCALE / same notes as F major



1.	2.	3.
Dm7  1 3 5 7	**Dm7 alt**  1 11 7	**Dm7 alt**  1 11 7
Gm7  1 3 5 7	**Gm7 alt**  9 3 5	**Gm7 alt**  7 9 3 5
Am7  1 3 5 7	**Am7 alt**  9 3 5	**Am7 alt**  7 9 3 5

Don’t worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

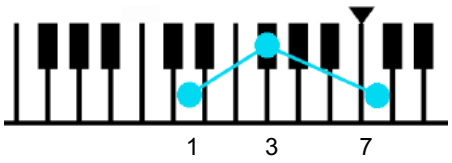
TRADITIONAL JAZZ / BLUES PROGRESSION

D8

D7	G7	D7	D7	G7	G#dim
D7	B7	Em7	A7	D7 B7	Em7 A7

Improvise with CHORD TONES or these scales
(D BLUES scale can be used throughout)

D7

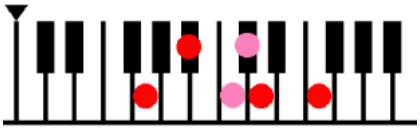


D BLUES Scale

D7 Scale

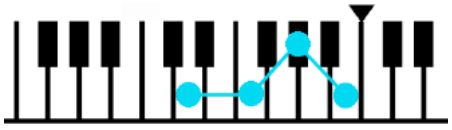
G7

G BLUES Scale

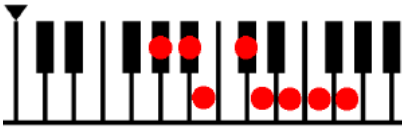


G7 Scale

G#dim



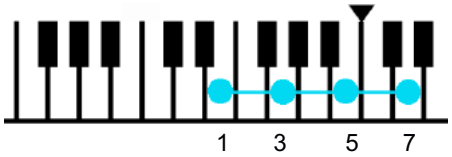
G# dim Scale



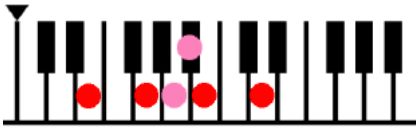
B7

B7 Scale

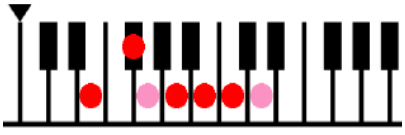
Em7



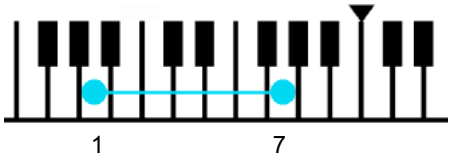
E BLUES Scale



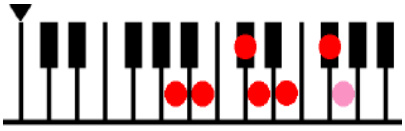
Em7 Scale



A7



A7 Scale



No. of times practiced

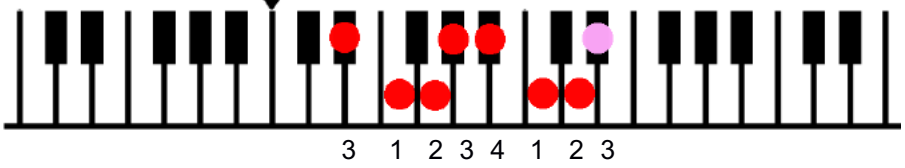
☐ ☐

THE KEY OF Eb MAJOR

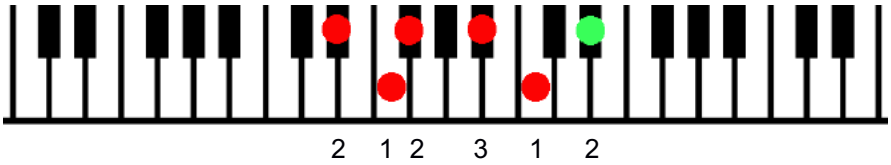
Eb1

SCALES

Eb major

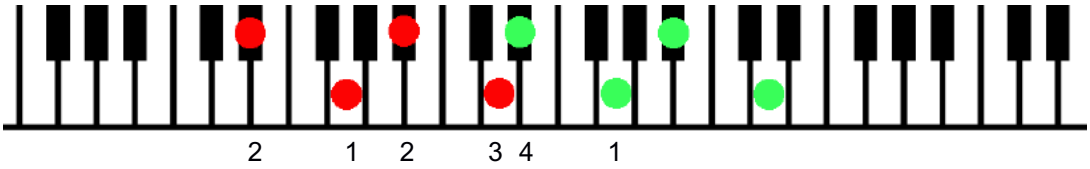


Eb Pentatonic

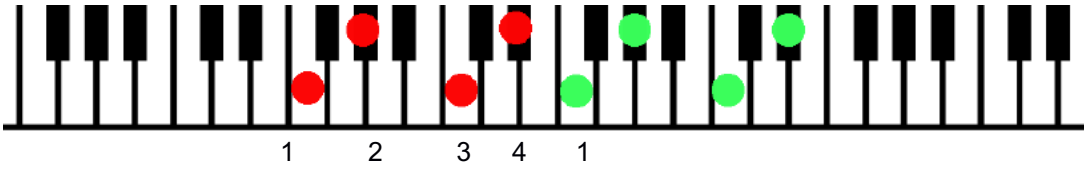


CHORD FAMILY FOR Eb MAJOR (Two Octaves)

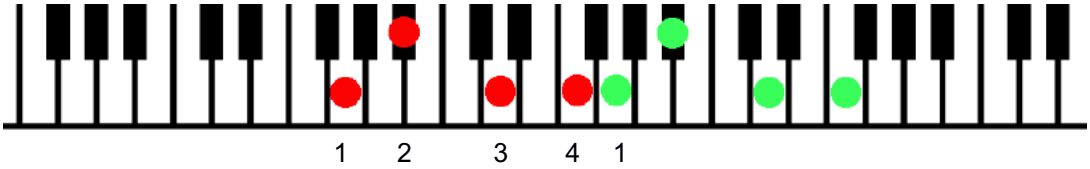
EbM7 I



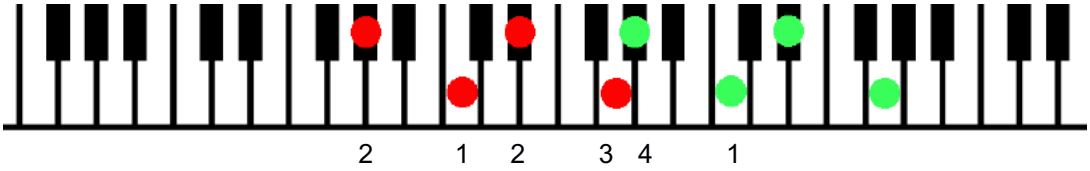
Fm7 II



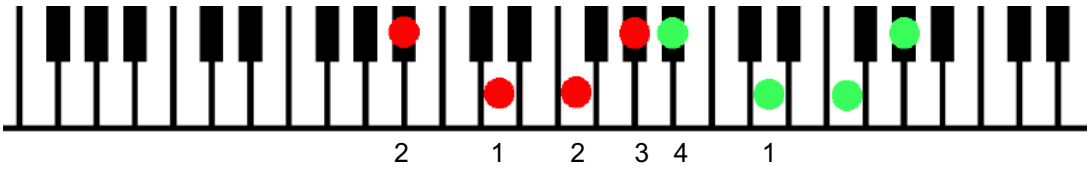
Gm7 III



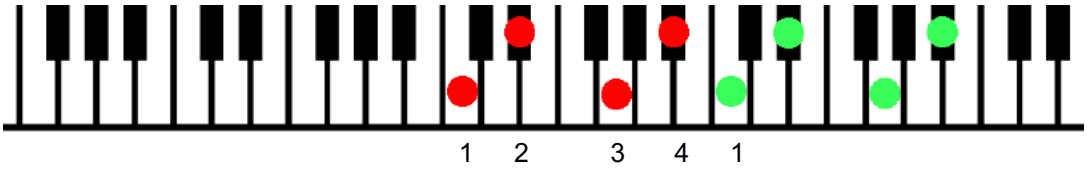
AbM7 IV



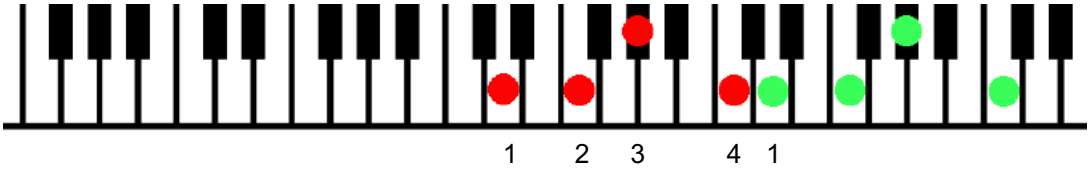
Bb7 V



Cm7 VI



$D^{o}7$ VII



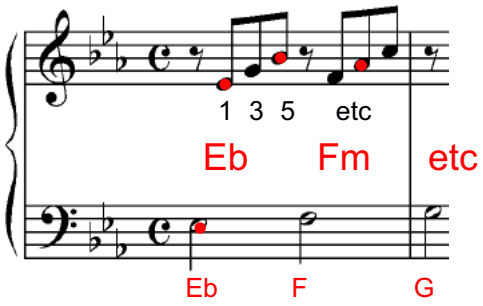
E FLAT MAJOR BASIC TRIAD WORKOUT

Eb2

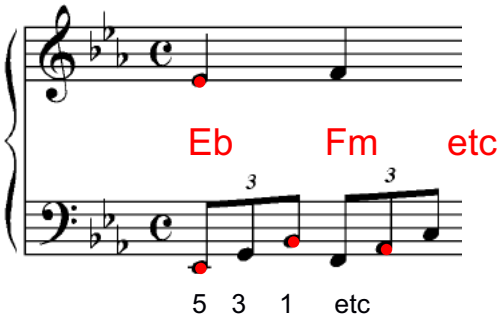
Eb FAMILY CHORDS

Eb Fm Gm Ab Bb Cm Ddim

RIGHT HAND workout

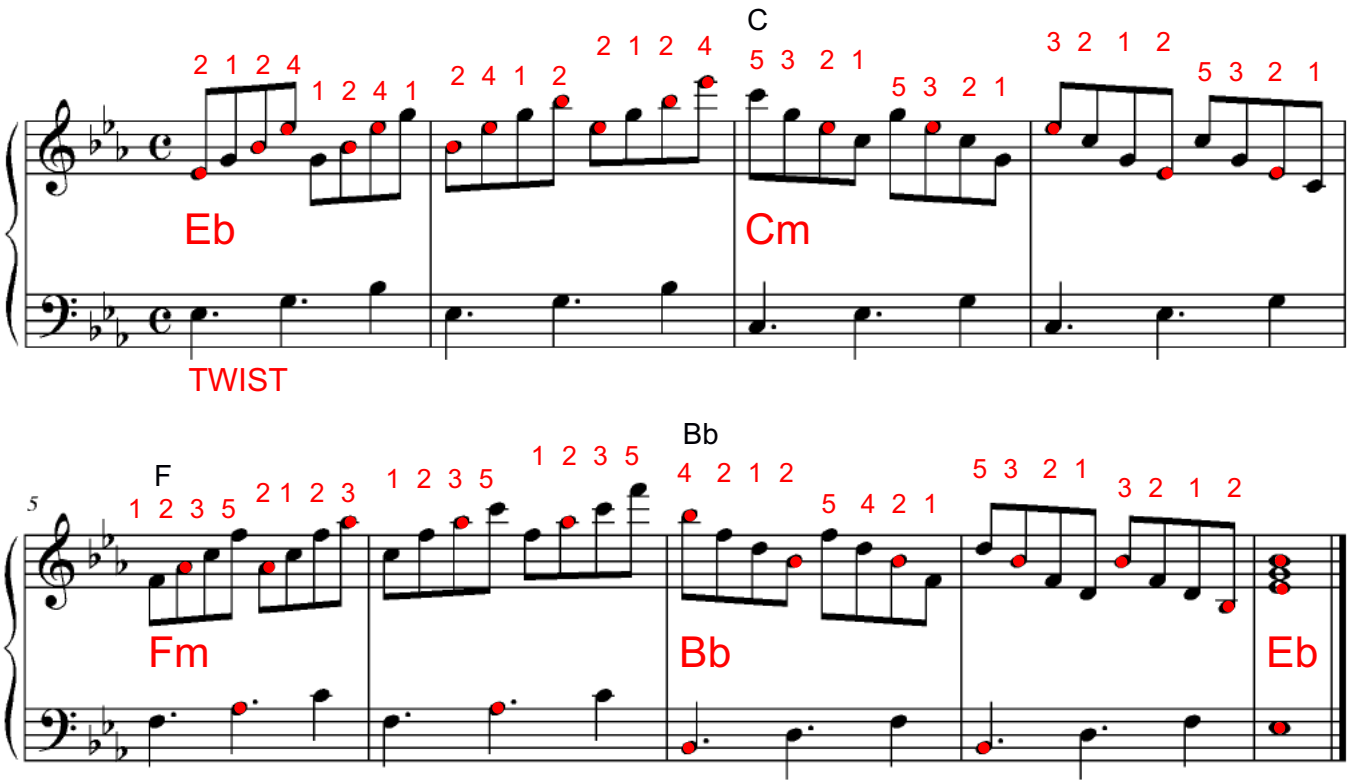


LEFT HAND workout



GO up and back down in both execises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)



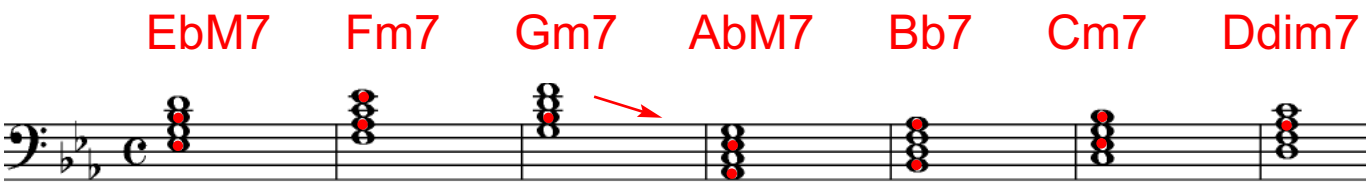
Play the above again but this time change the order of ascending and descending
ie Start on a high Eb and descend then go up a Cm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No. of times practiced

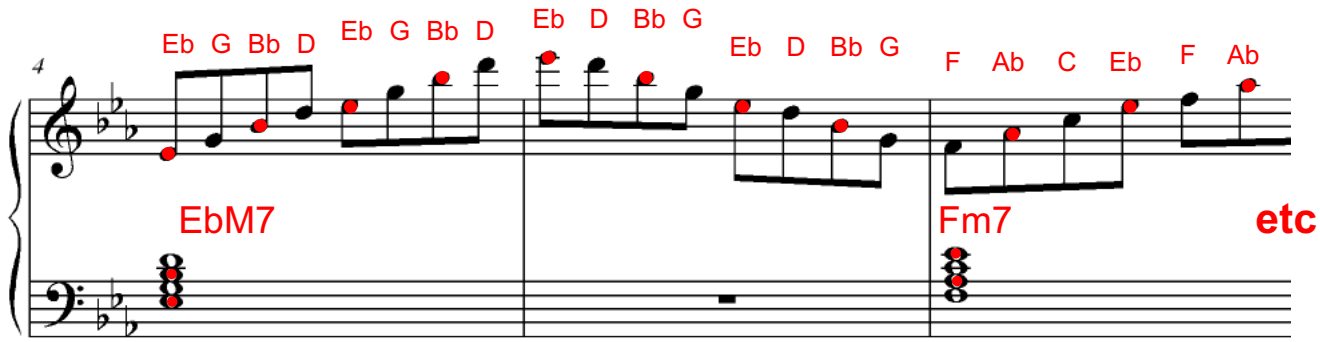
☐ ☐

7th CHORDS WORKOUT **Eb**$_3$

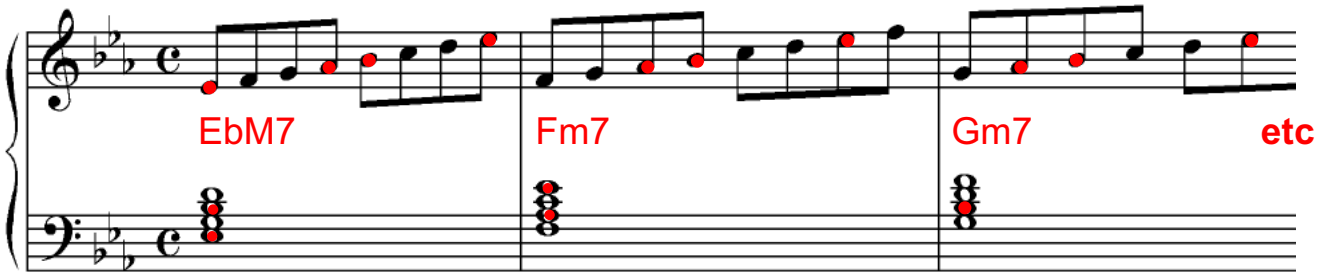
Eb FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 46 for fingering)



Eb MAJOR SCALE WORKOUT Scale of Eb (starting on each chord note)



Eb Family 7 chords

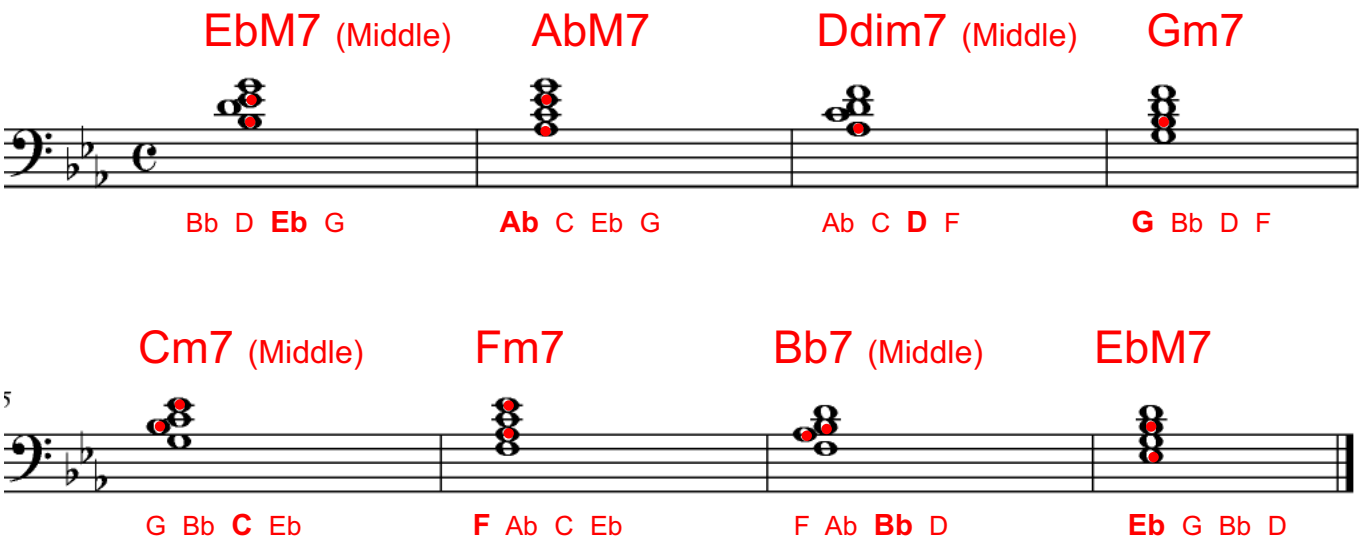
No. of times practiced

☐ ☐

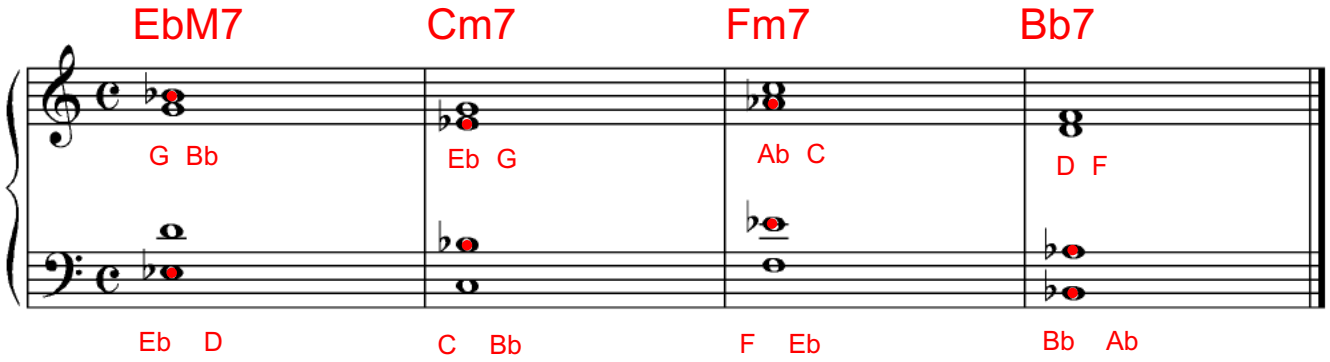
7th CHORDS WORKOUT

Eb4

Eb FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)



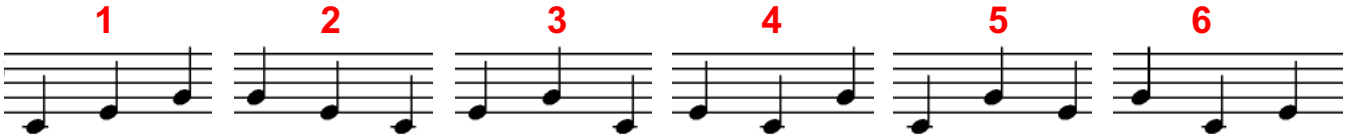
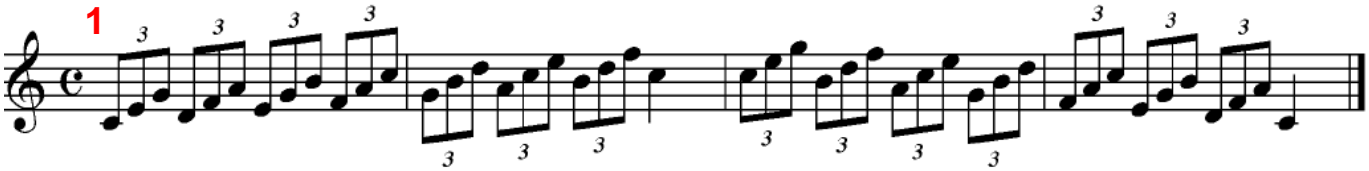
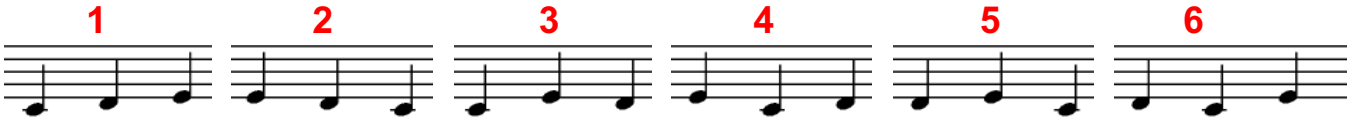
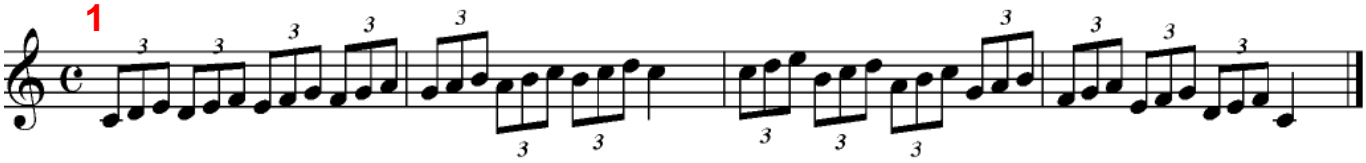
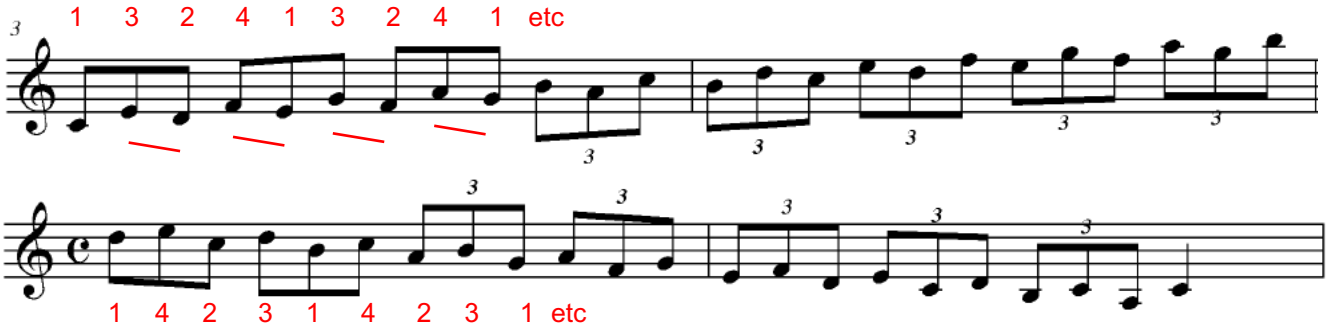
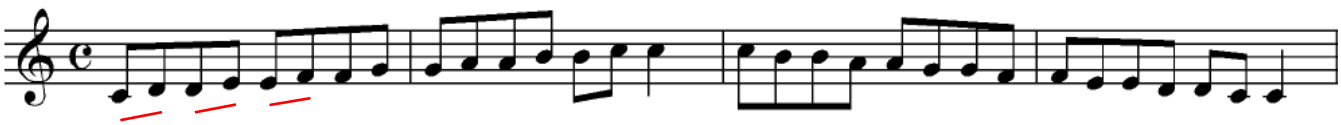
No. of times practiced

TWELVE THREE NOTE MELODIC PATTERNS

Eb$_5$

TRANSPOSE the following patterns to the key of Eb

For fingering see page 46

CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

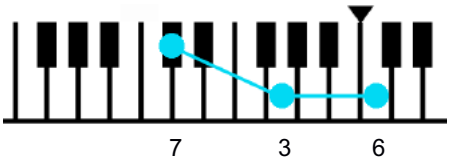
BLUES PRACTICE - 3

BASIC BLUES WORKOUT

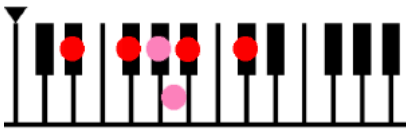
Eb6

Improvise over the left hand chords with CHORD TONES or these scales
The Eb BLUES Scale can be used throughout

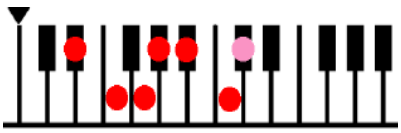
Eb7



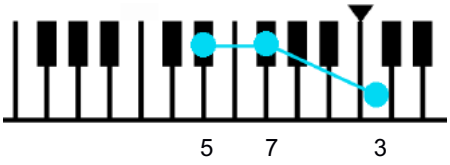
Eb BLUES Scale



Eb7 Scale

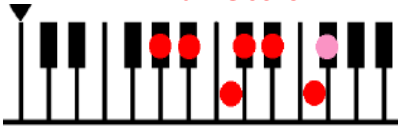


Ab7

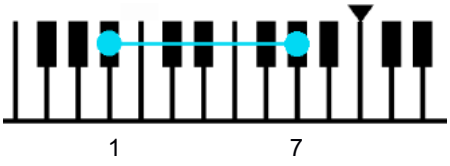


Ab BLUES Scale

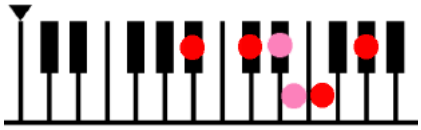
Ab7 Scale



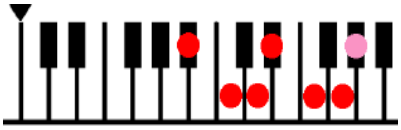
Bb7



Bb BLUES Scale



Bb7 Scale



Eb7	Eb7	Eb7	Eb7	Ab7	Ab7
Eb7	Eb7	Bb7	Ab7	Eb7	Eb7 or Bb7

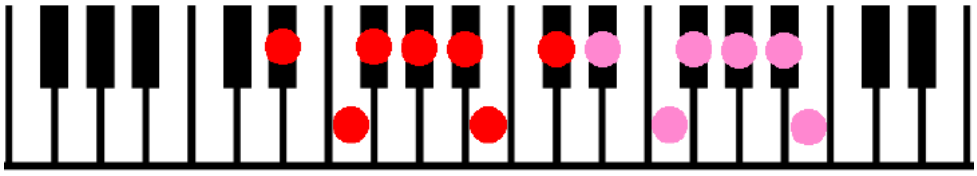
No. of times practiced

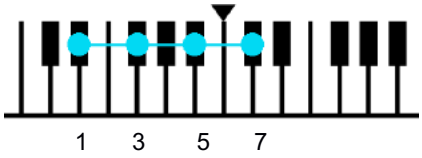
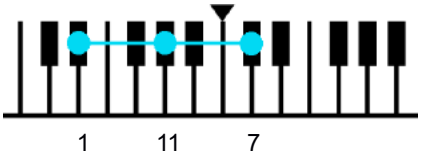
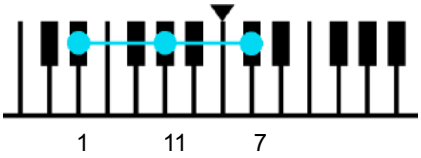
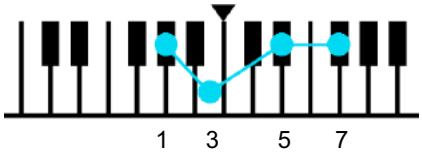
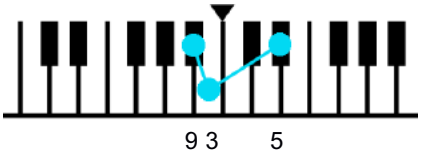
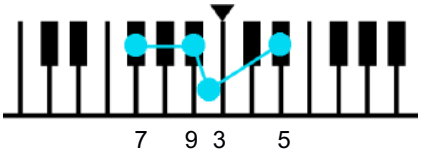
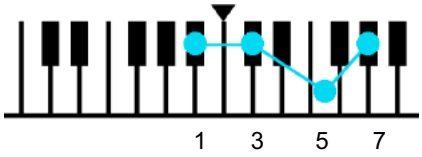
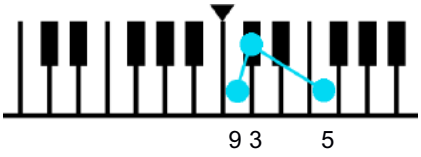
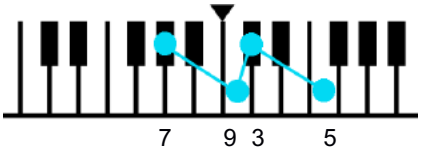
☐ ☐

MINOR BLUES WORKOUT

Eb7

Eb MINOR (Natural) SCALE / same notes as Gb major



1.	2.	3.
Ebm7	**Ebm7 alt**	**Ebm7 alt**
 1 3 5 7	 1 11 7	 1 11 7
Abm7	**Abm7 alt**	**Abm7 alt**
 1 3 5 7	 9 3 5	 7 9 3 5
Bbm7	**Bbm7 alt**	**Bbm7 alt**
 1 3 5 7	 9 3 5	 7 9 3 5

Don’t worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

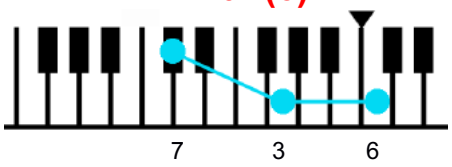
TRADITIONAL JAZZ / BLUES PROGRESSION

Eb$_8$

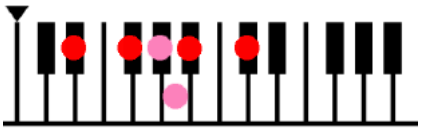
Eb7	Ab7	Eb7	Eb7	Ab7	Adim
Eb7	C7	Fm7	Bb7	Eb7 C7	Fm7 Bb7

Improvise with CHORD TONES or these scales
(Eb BLUES scale can be used throughout)

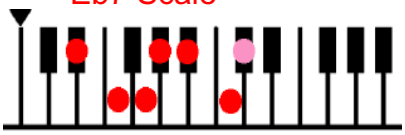
Eb7(6)



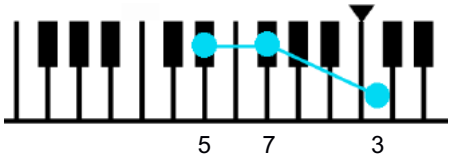
Eb BLUES Scale



Eb7 Scale

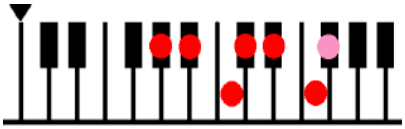


Ab7

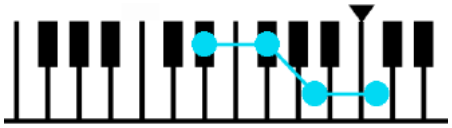


Ab BLUES Scale

Ab7 Scale

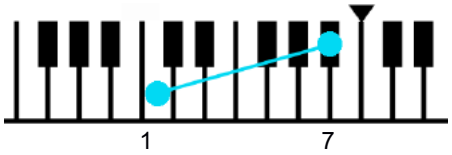


Adim

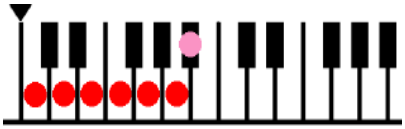


A dim Scale

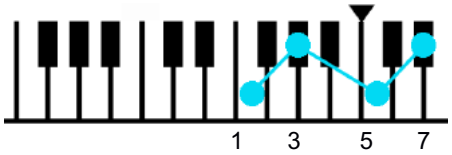
C7



C7 Scale

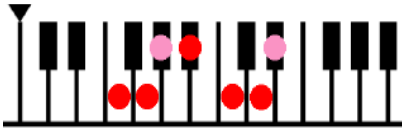


Fm7

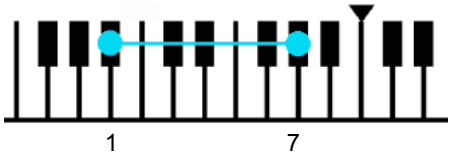


F BLUES Scale

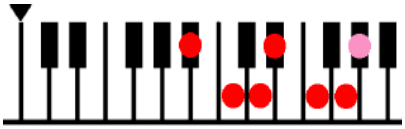
Fm7 Scale



Bb7



Bb7 Scale



No. of times practiced

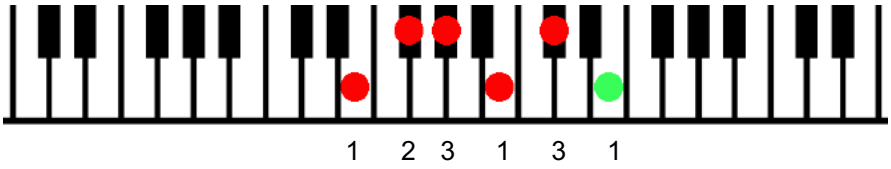
THE KEY OF E MAJOR

E1

SCALES

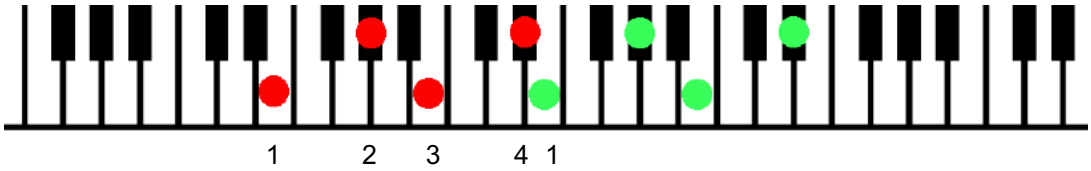
E major

E Pentatonic

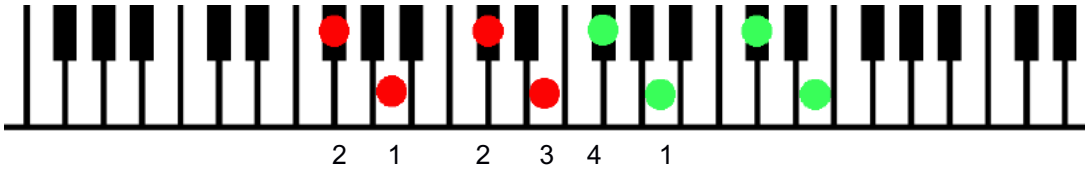


CHORD FAMILY FOR E MAJOR (Two Octaves)

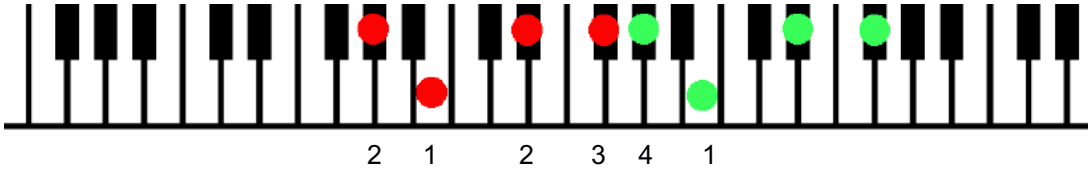
EM7 I



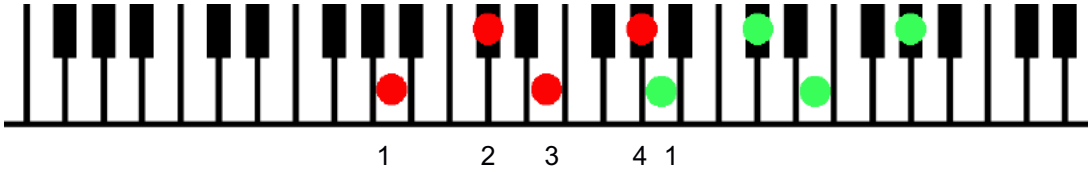
F#m7 II



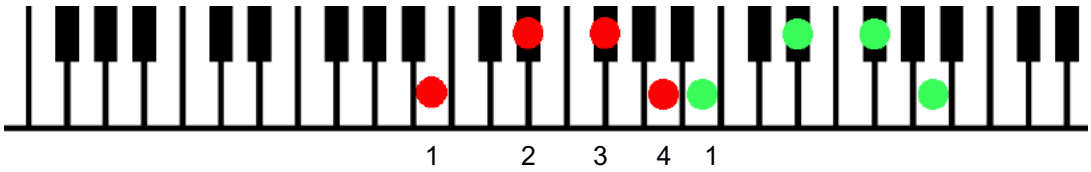
G#m7 III



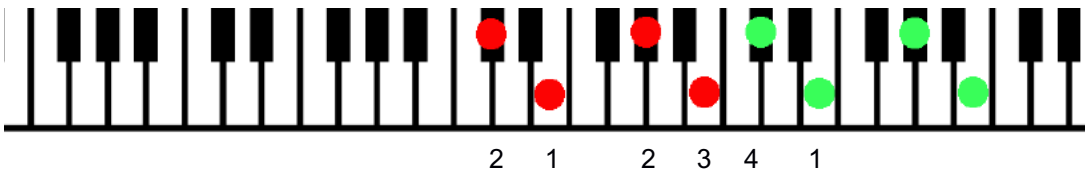
AM7 IV



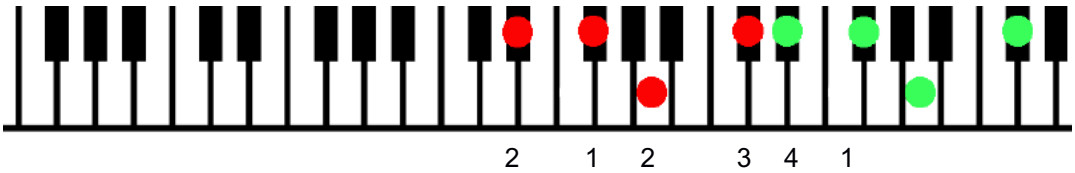
B7 V



C#m7 VI



D#°7 VII



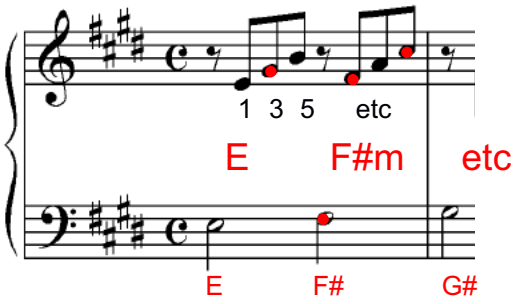
E MAJOR BASIC TRIAD WORKOUT

E2

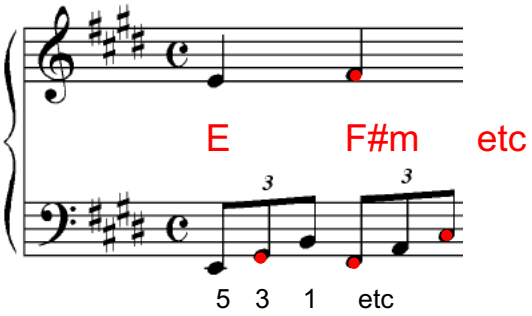
E FAMILY CHORDS

E F#m G#m A B C#m D#dim

RIGHT HAND workout

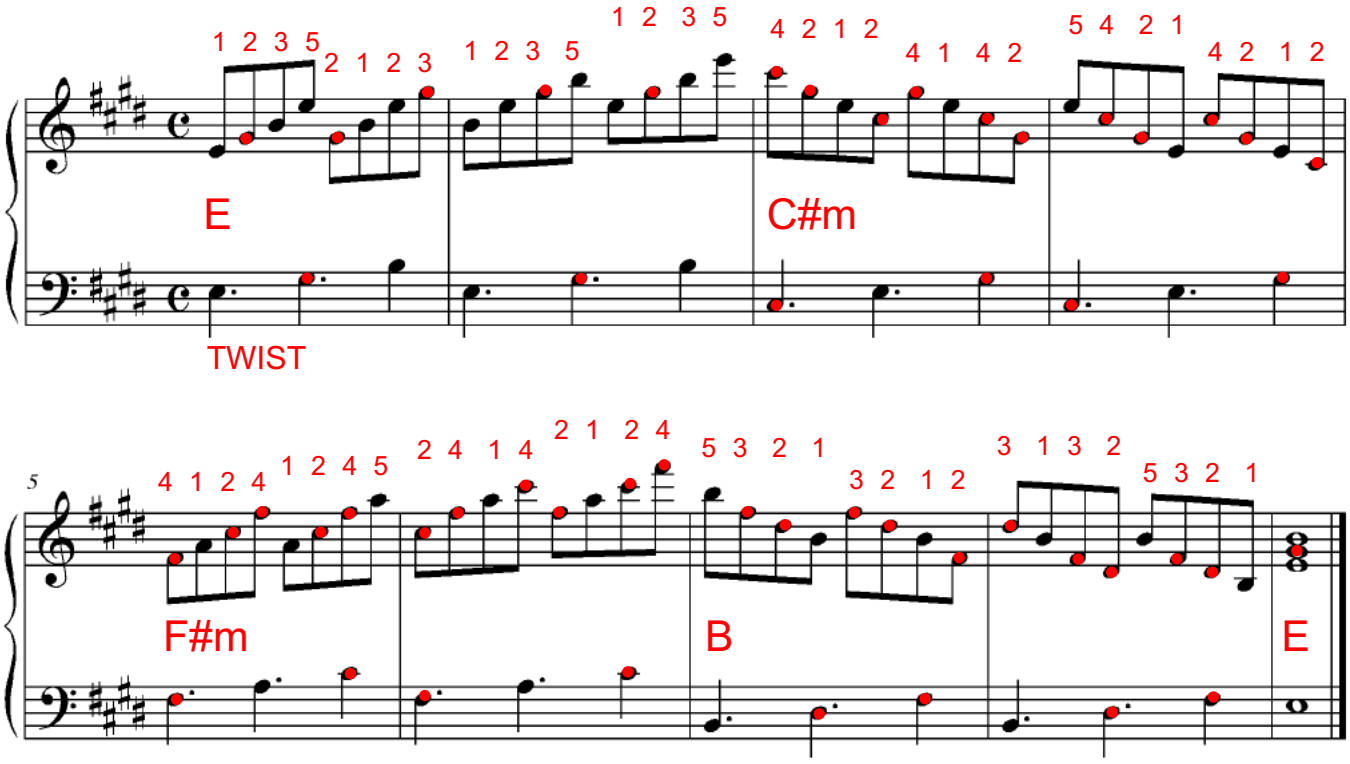


LEFT HAND workout



GO up and back down in both execises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)



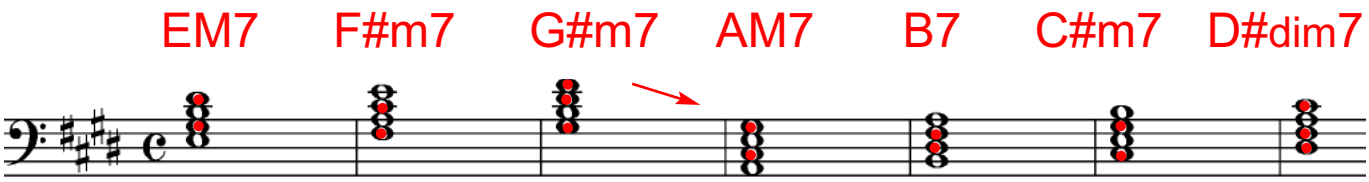
Play the above again but this time change the order of ascending and descending
ie Start on a high D and descend then go up an Bm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

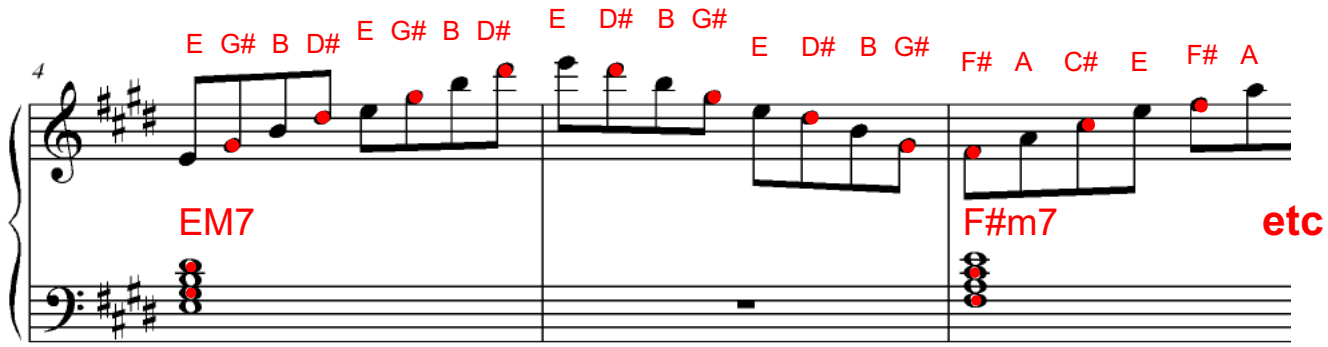
No. of times practiced

☐ ☐

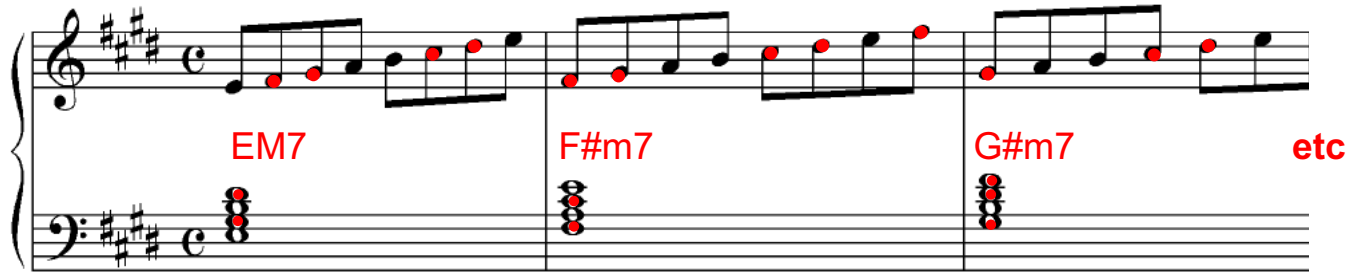
7th CHORDS WORKOUT

E$_3$

E FAMILY CHORDS - Left Hand

BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 54 for fingering)



E MAJOR SCALE WORKOUT Scale of E (starting on each chord note)

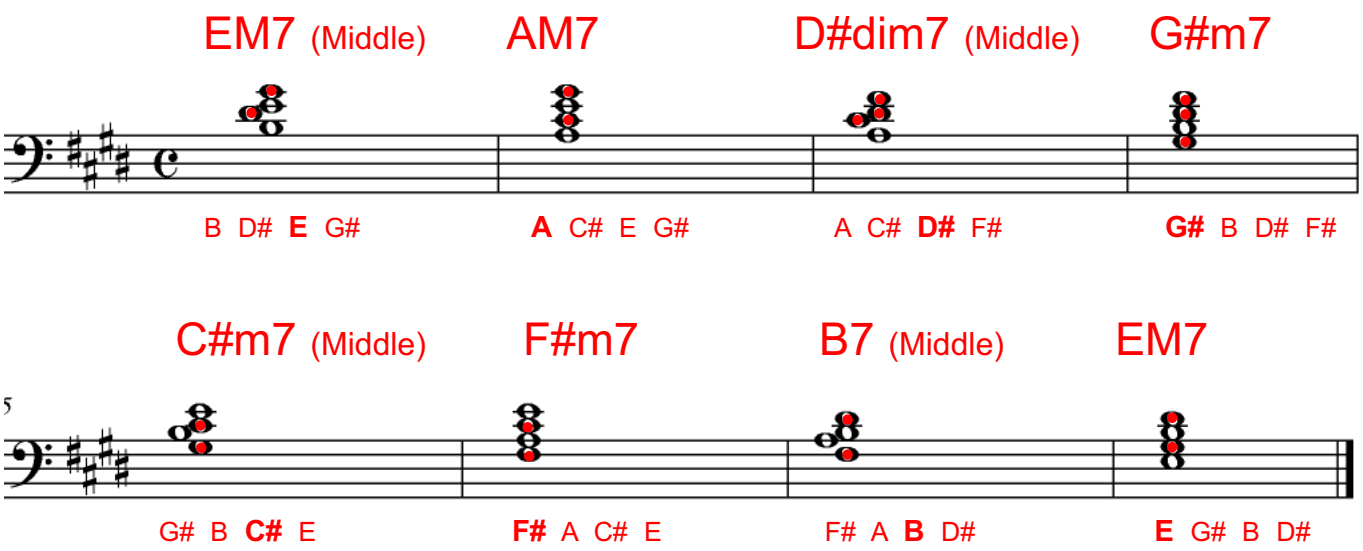


E Family 7 chords

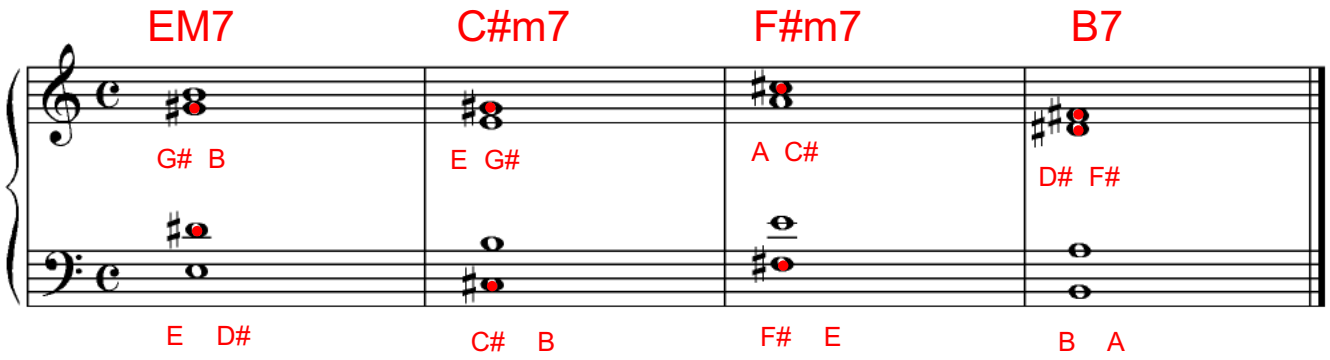
No. of times practiced

☐ ☐

E FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)



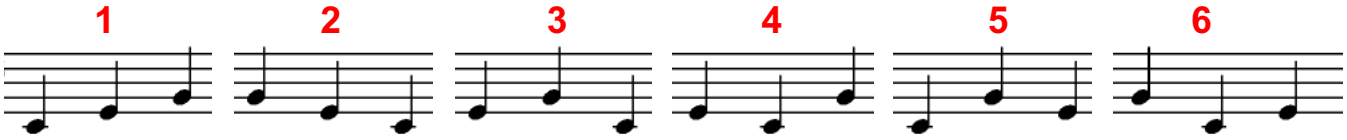
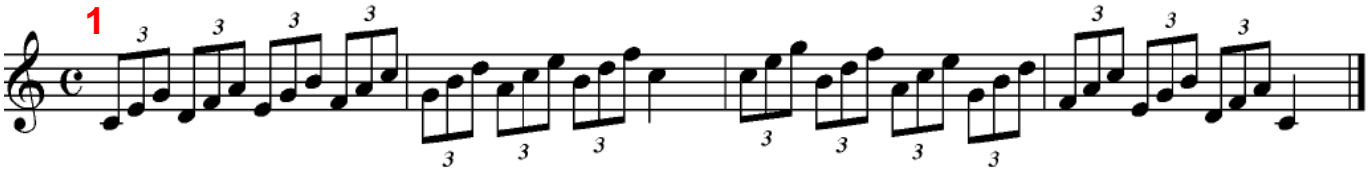
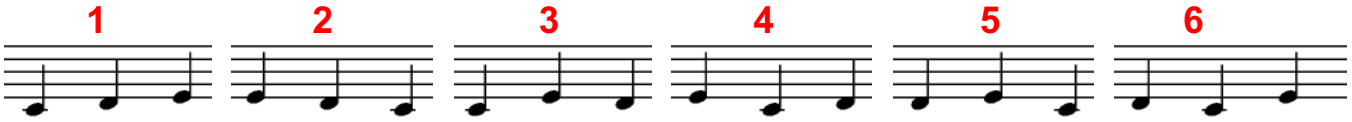
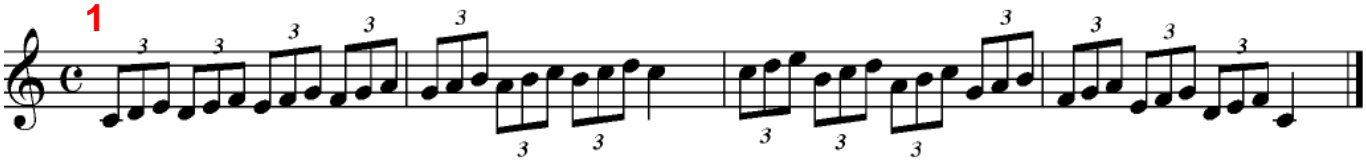
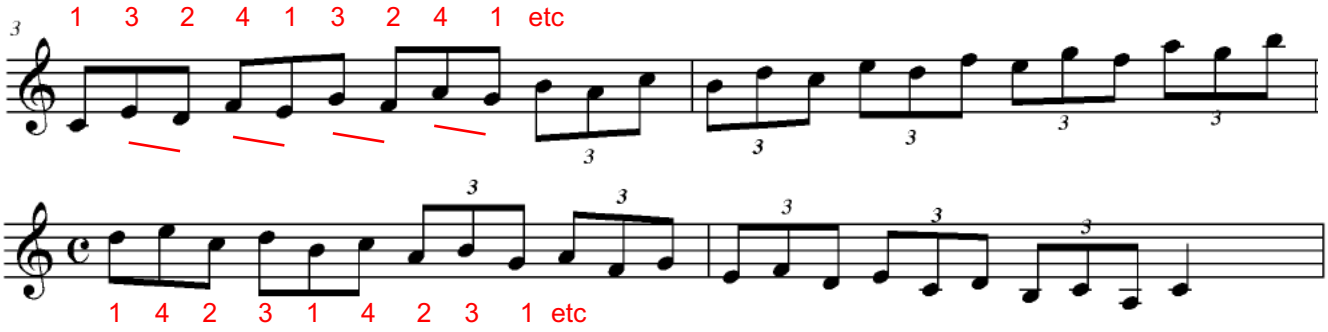
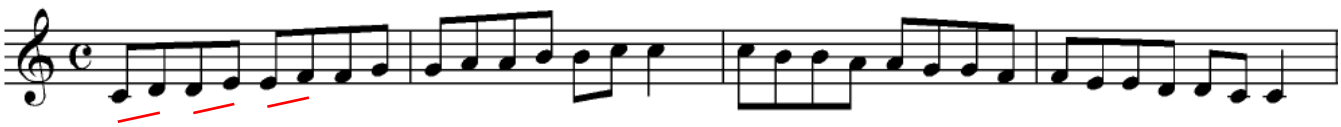
No. of times practiced

TWELVE THREE NOTE MELODIC PATTERNS

E5

TRANSPOSE the following patterns to the key of E

For fingering see page 54

CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

☐ ☐

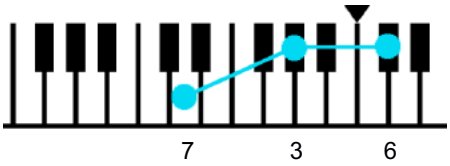
BLUES PRACTICE - 3

BASIC BLUES WORKOUT

E6

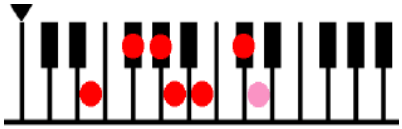
Improvise over the left hand chords with CHORD TONES or these scales
The E BLUES Scale can be used throughout

E7

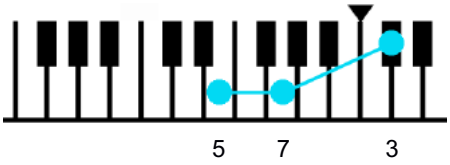


E BLUES Scale

E7 Scale



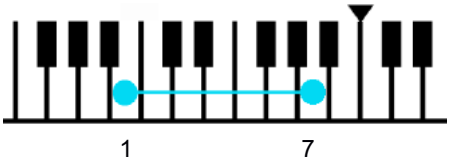
A7



A BLUES Scale

A7 Scale

B7



B BLUES Scale

B7 Scale

E7	E7	E7	E7	A7	A7
E7	E7	B7	A7	E7	E7 or B7

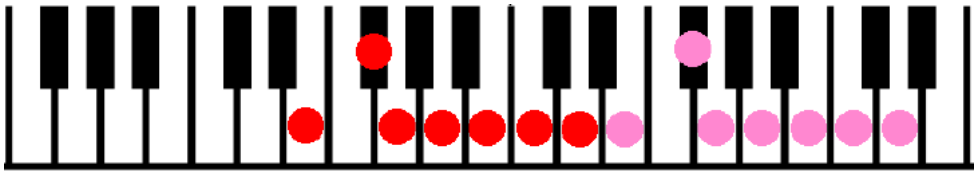
No. of times practiced

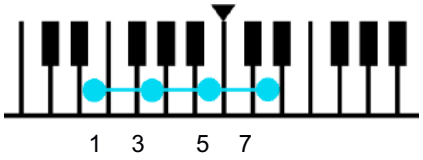
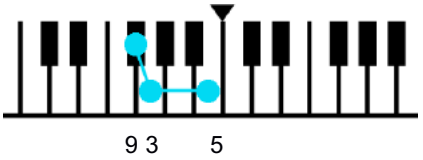
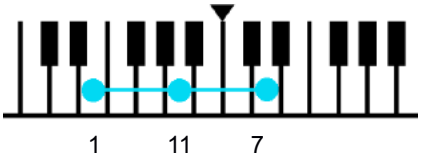
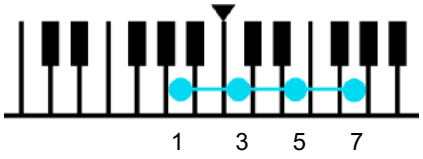
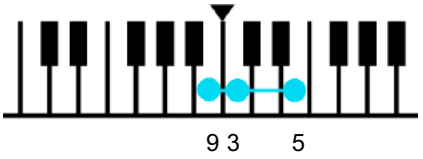
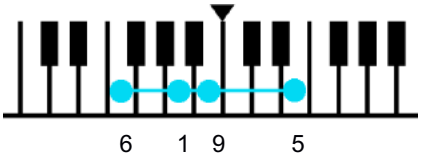
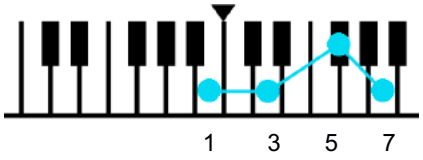
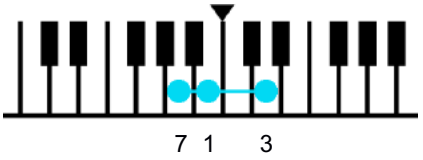
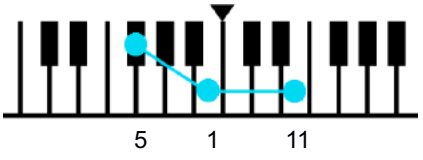
☐ ☐

MINOR BLUES WORKOUT

E_7

E MINOR (Natural) SCALE / same notes as G major



1.	2.	3.
Em7  1 3 5 7	**Em7 alt**  9 3 5	**Em7 alt**  1 11 7
Am7  1 3 5 7	**Am7 alt**  9 3 5	**Am7 alt**  6 1 9 5
Bm7  1 3 5 7	**Bm7**  7 1 3	**Bm7 alt**  5 1 11

Don’t worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

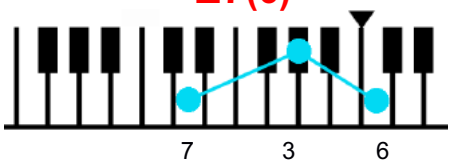
TRADITIONAL JAZZ / BLUES PROGRESSION

E8

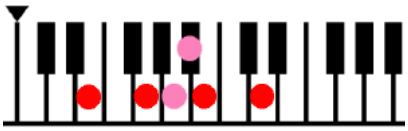
E7	A7	E7	E7	A7	Bbdim
E7	Db7	F#m7	B7	E7 Db7	F#m7 B7

Improvise with CHORD TONES or these scales
(E BLUES scale can be used throughout)

E7(6)



E BLUES Scale

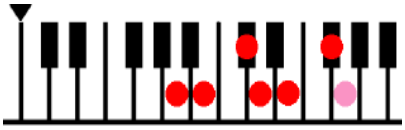


E7 Scale

A7

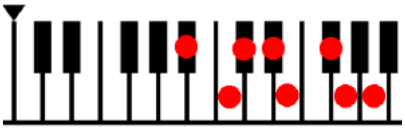
A BLUES Scale

A7 Scale

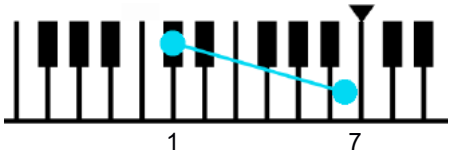


Bbdim

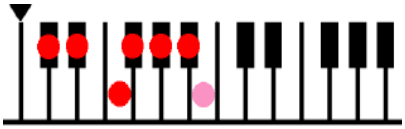
Bb dim Scale



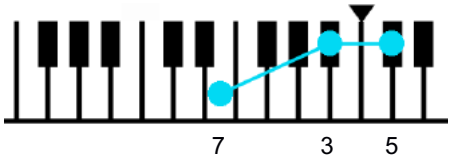
Db7



Db7 Scale

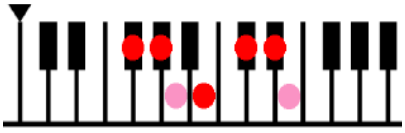


F#m7

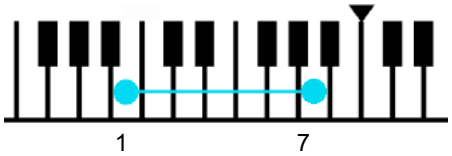


F# BLUES Scale

F#m7 Scale



B7



B7 Scale

No. of times practiced

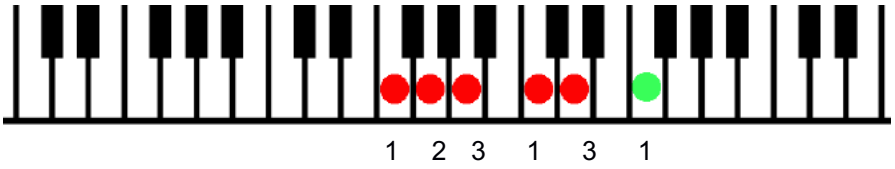
THE KEY OF F MAJOR

F1

SCALES

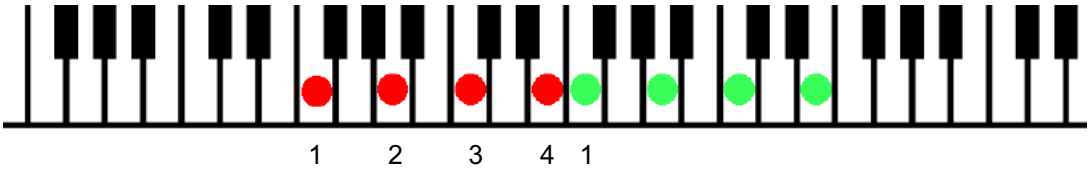
F major

F Pentatonic

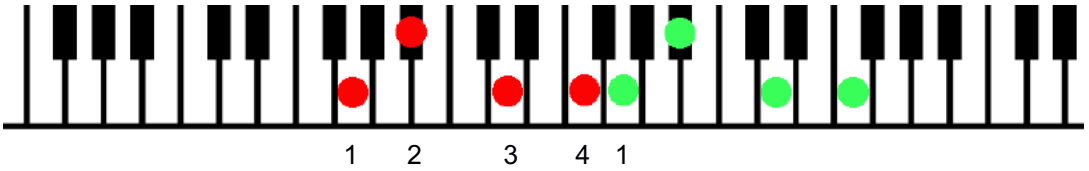


CHORD FAMILY FOR F MAJOR (Two Octaves)

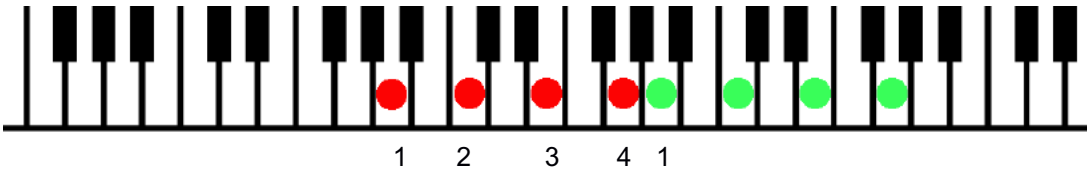
FM7 I



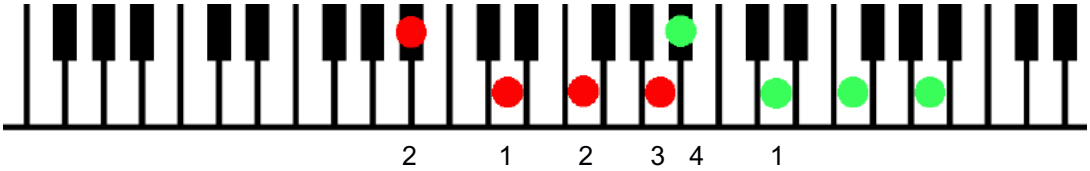
Gm7 II



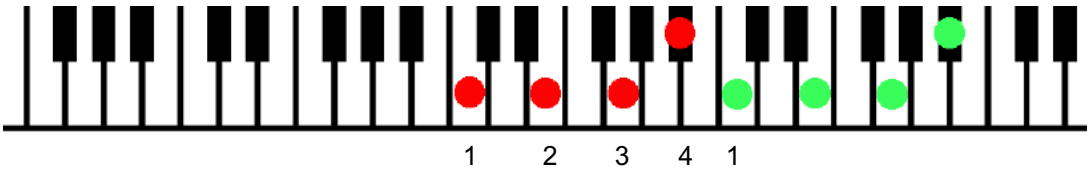
Am7 III



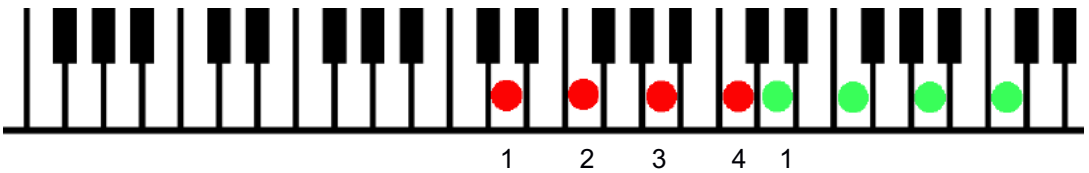
BbM7 IV



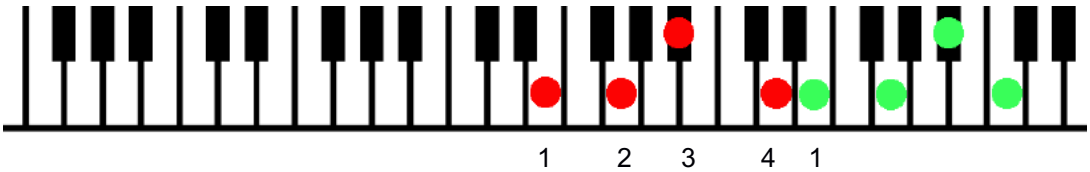
C7 V



Dm7 VI



$E^{o}7$ VII



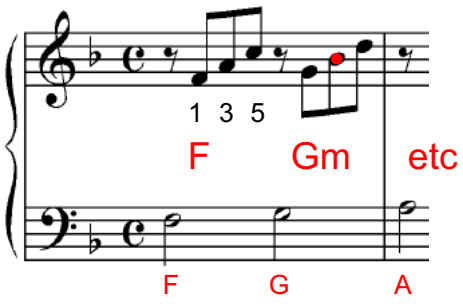
F MAJOR BASIC TRIAD WORKOUT

F2

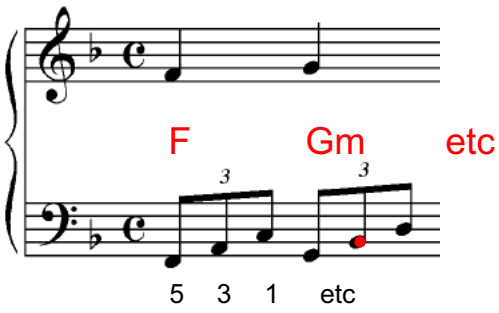
F FAMILY CHORDS

F Gm Am Bb C Dm Edim

RIGHT HAND workout

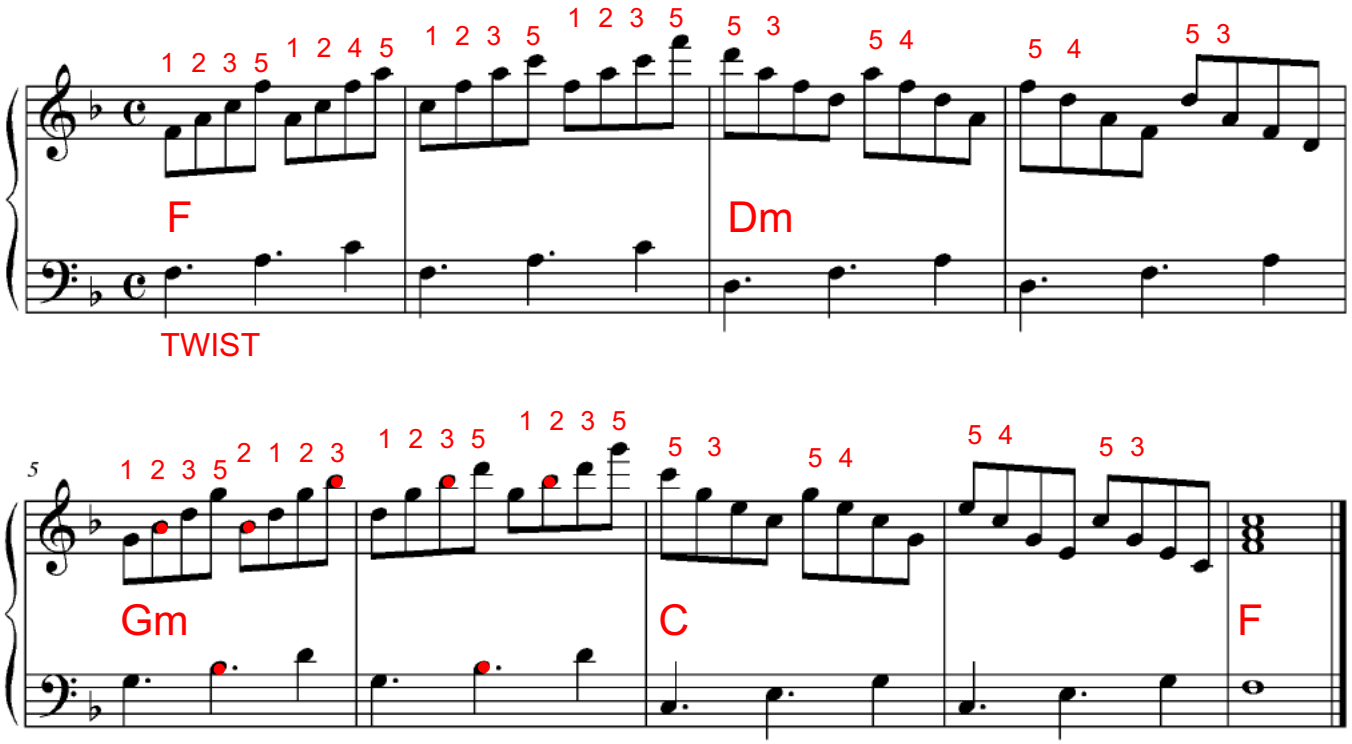


LEFT HAND workout



GO up and back down in both execises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)



Play the above again but this time change the order of ascending and descending
ie Start on a high D and descend then go up an Bm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

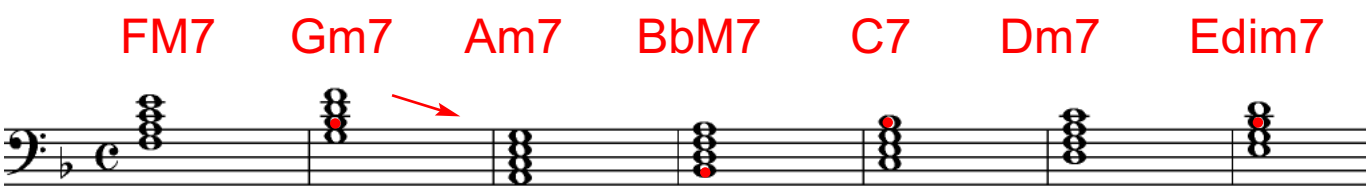
No. of times practiced

☐ ☐

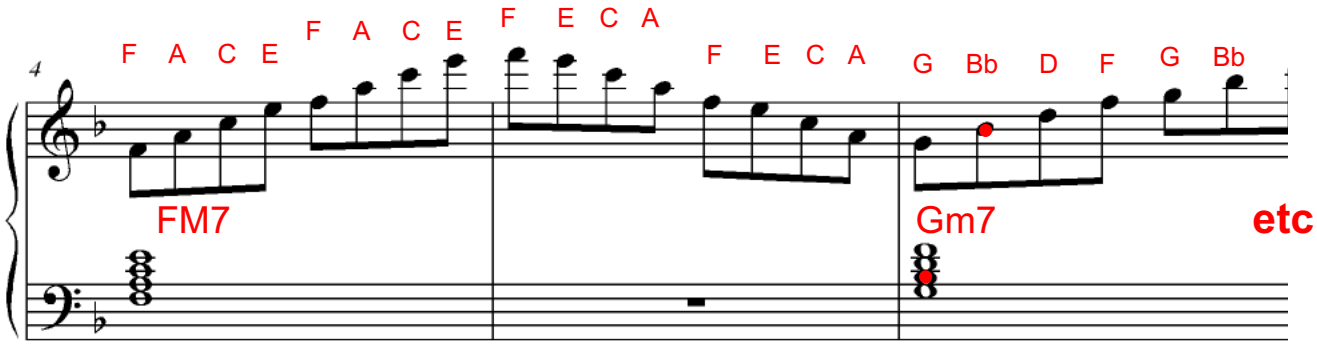
7th CHORDS WORKOUT

F$_3$

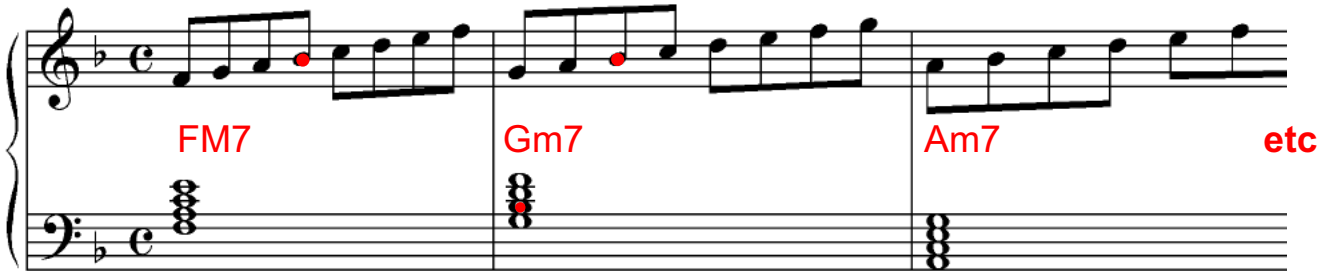
F FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 62 for fingering)



F MAJOR SCALE WORKOUT Scale of F (starting on each chord note)

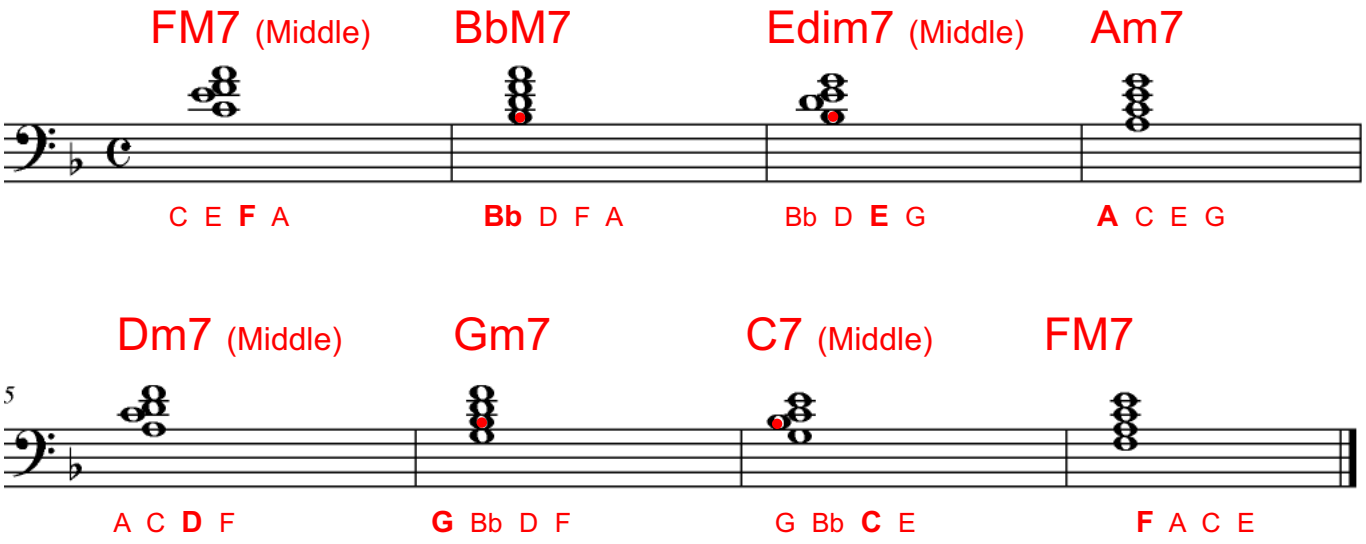


F Family 7 chords

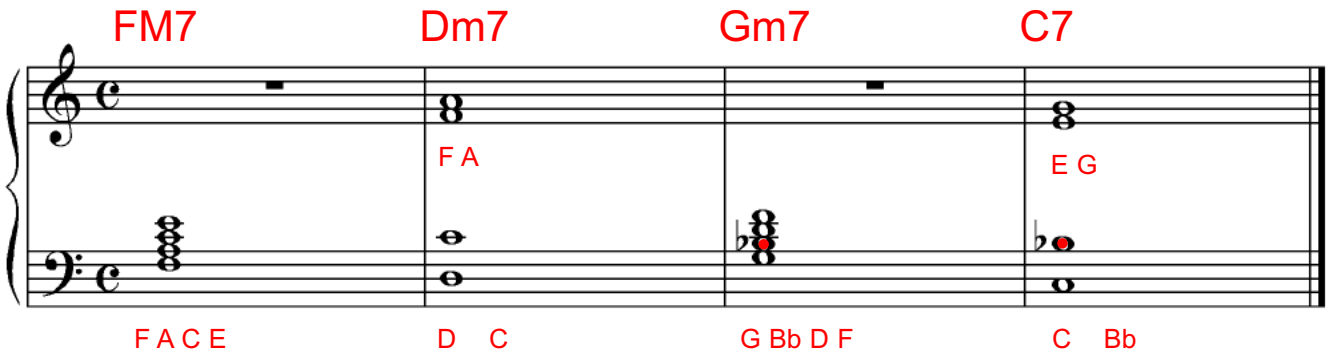
No. of times practiced

☐ ☐

F FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)



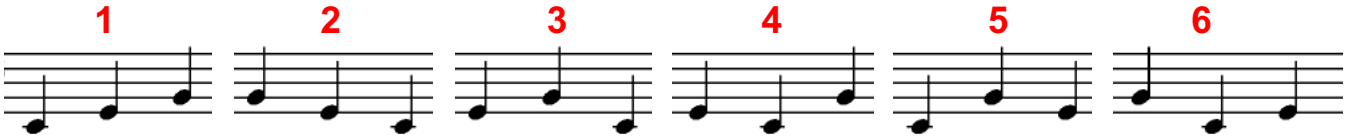
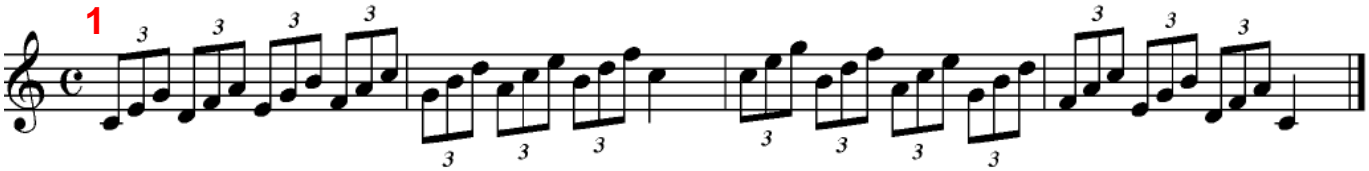
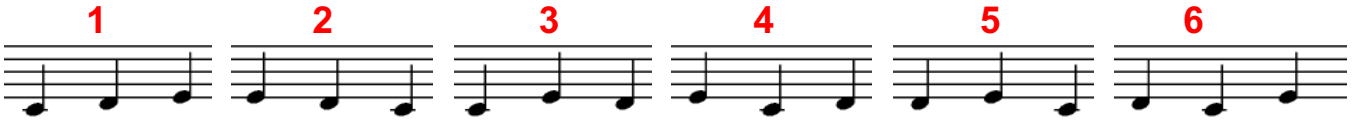
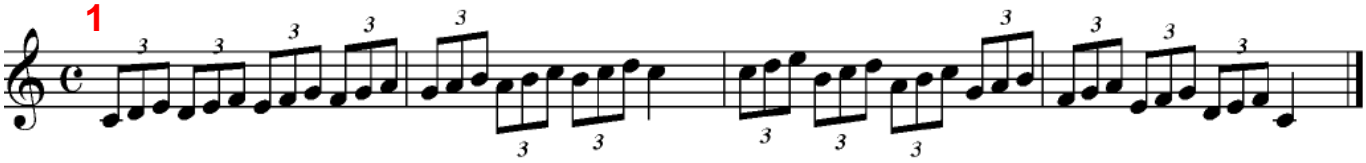
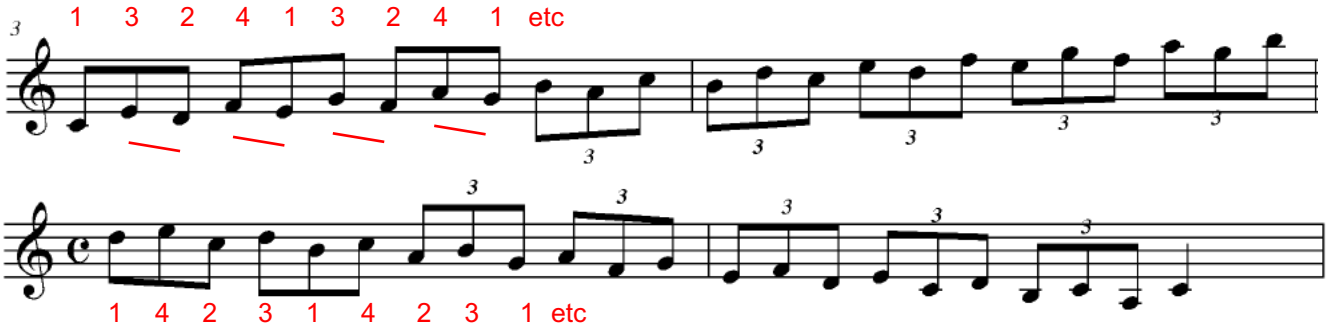
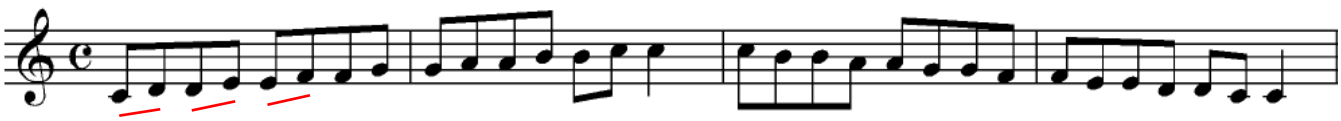
No. of times practiced

TWELVE THREE NOTE MELODIC PATTERNS

F5

TRANSPOSE the following patterns to the key of F

For fingering see page 62

CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

☐ ☐

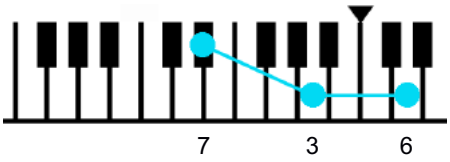
BLUES PRACTICE - 3

BASIC BLUES WORKOUT

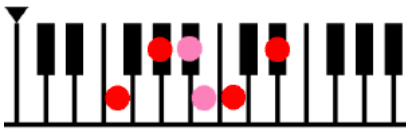
F6

Improvise over the left hand chords with CHORD TONES or these scales
The F BLUES Scale can be used throughout

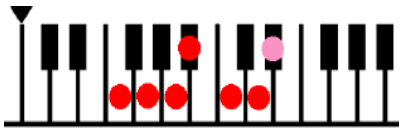
F7



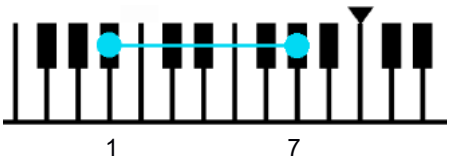
F BLUES Scale



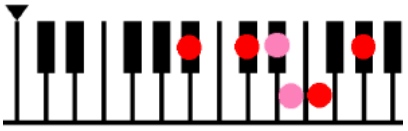
F7 Scale



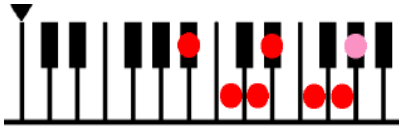
Bb7



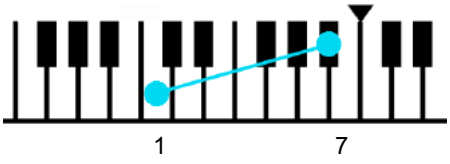
Bb BLUES Scale



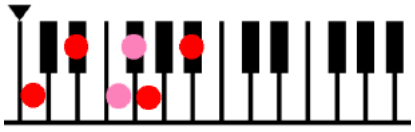
Bb7 Scale



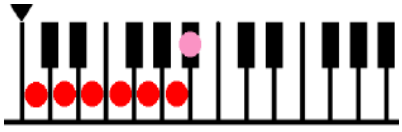
C7



C BLUES Scale



C7 Scale



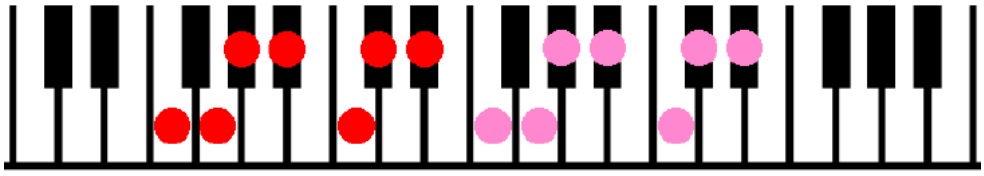
F7	F7	F7	F7	Bb7	Bb7
F7	F7	C7	Bb7	F7	F7 or C7

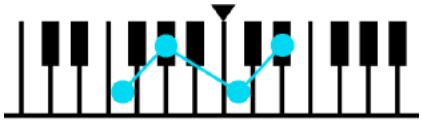
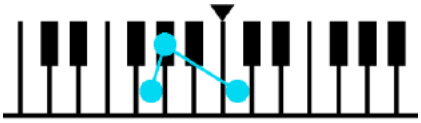
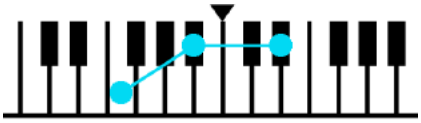
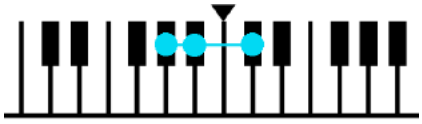
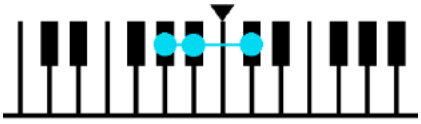
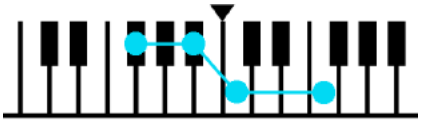
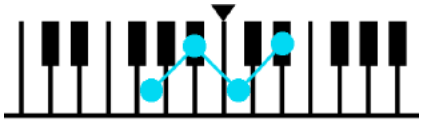
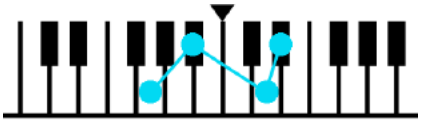
No. of times practiced

MINOR BLUES WORKOUT

F_7

F MINOR (Natural) SCALE / same notes as Ab major



1.	2.	3.
Fm7	**Fm7 alt**	**Fm7 alt**
 1 3 5 7	 9 3 5	 1 11 7
Bbm7	**Bbm7**	**Bbm7 alt**
 7 1 3	 7 1 3	 6 1 9 5
Cm7	**Cm7**	**Cm7 alt**
 5 7 1 3	7 1 3	 5 7 9 3

Don’t worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

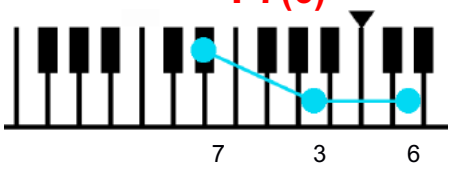
TRADITIONAL JAZZ / BLUES PROGRESSION

F8

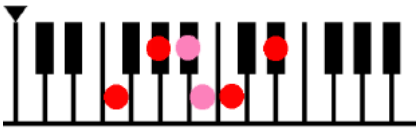
F7	Bb7	F7	F7	Bb7	Bdim
F7	D7	Gm7	C7	F7 D7	Gm7 C7

Improvise with CHORD TONES or these scales
(F BLUES scale can be used throughout)

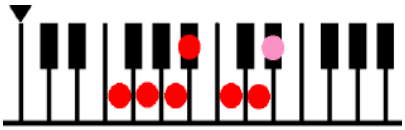
F7(6)



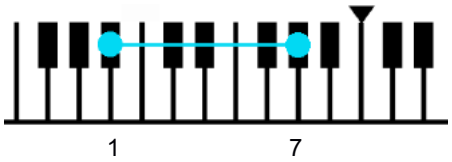
F BLUES Scale



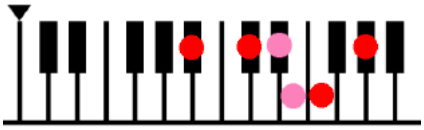
F7 Scale



Bb7

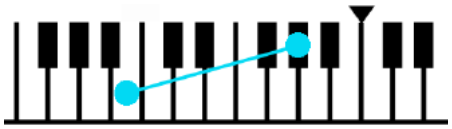


Bb BLUES Scale



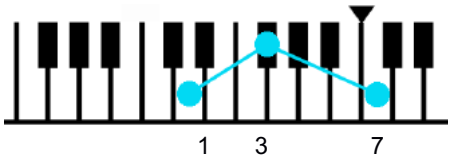
Bb7 Scale

Bdim



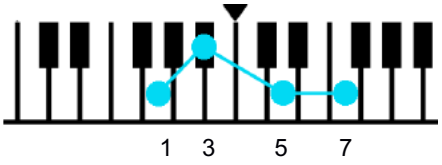
B dim Scale

D7

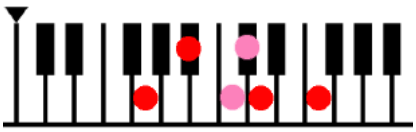


D7 Scale

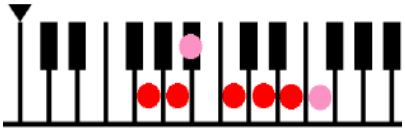
Gm7



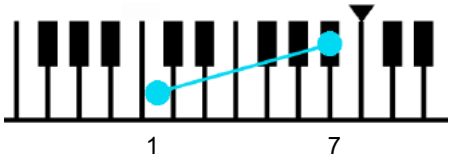
G BLUES Scale



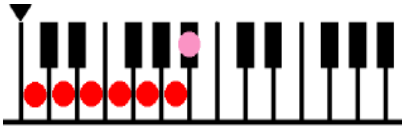
Gm7 Scale



C7



C7 Scale



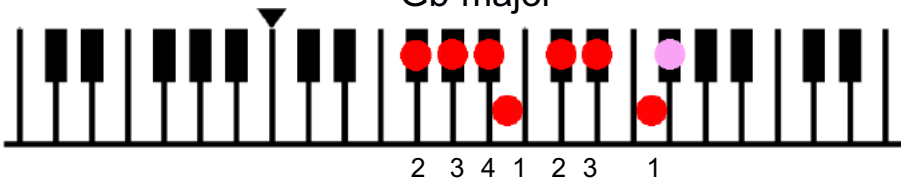
No. of times practiced

THE KEY OF Gb MAJOR

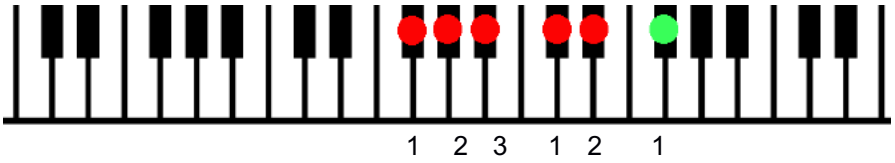
Gb1

SCALES

Gb major

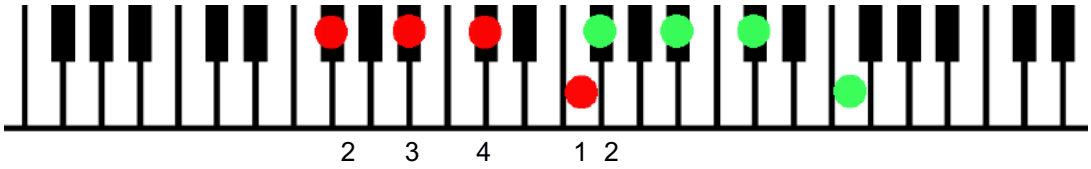


Gb Pentatonic

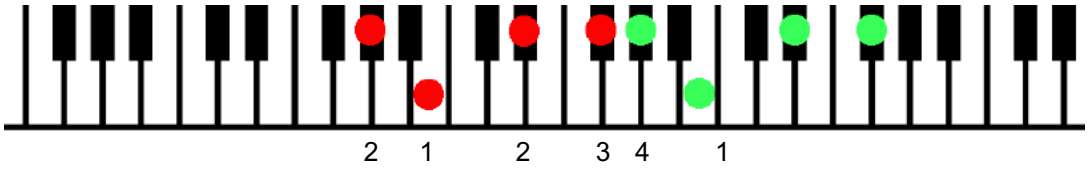


CHORD FAMILY FOR Gb MAJOR (Two Octaves)

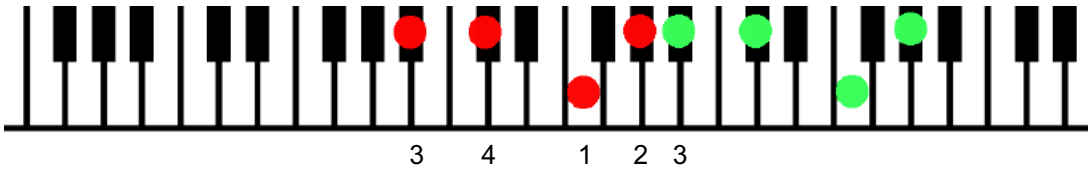
GbM7 — I



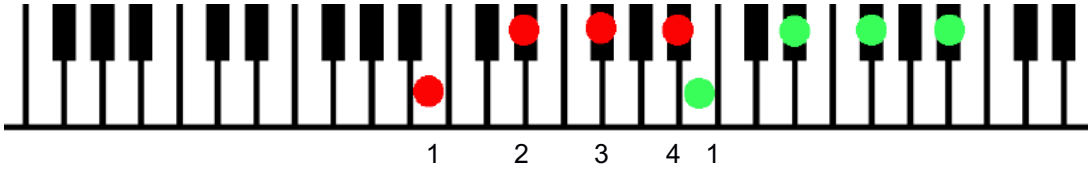
Abm7 — II



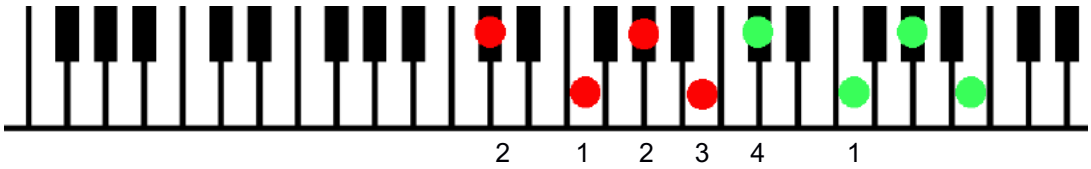
Bbm7 — III



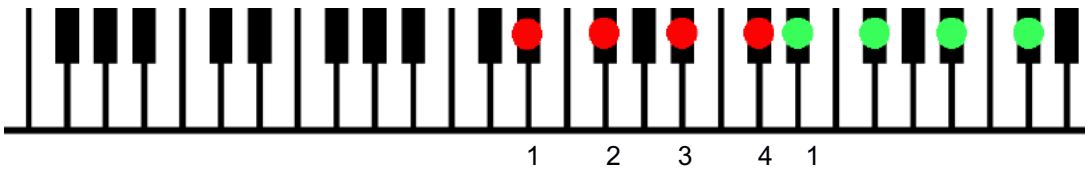
CbM7 — IV



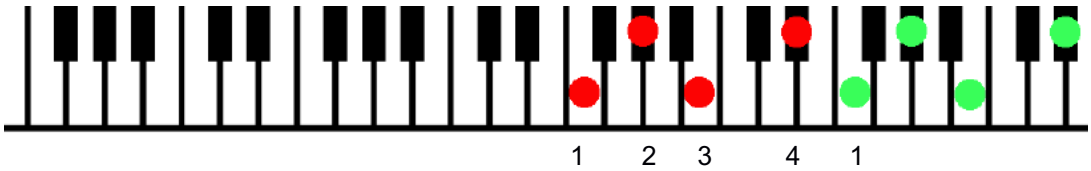
Db7 — V



Ebm7 — VI



F°7 — VII



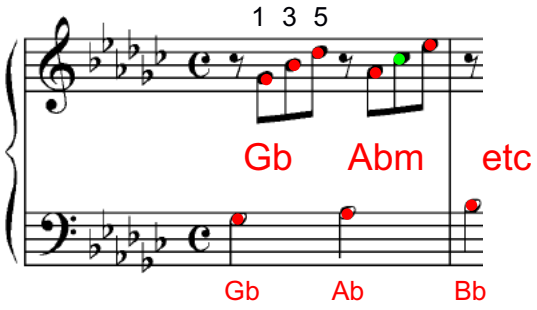
G FLAT MAJOR BASIC TRIAD WORKOUT **Gb2**

Gb FAMILY CHORDS

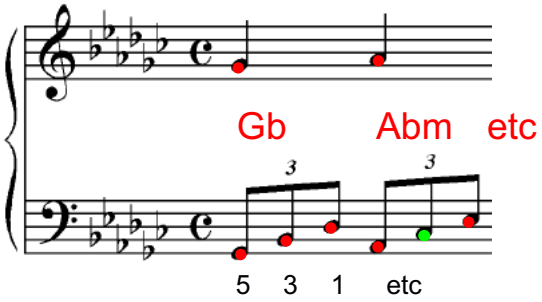
Gb Abm Bbm Cb Db Ebm Fdim

Watch out for the note - ‘Cb’ (marked in green) which is actually the WHITE key - ‘B’

RIGHT HAND workout

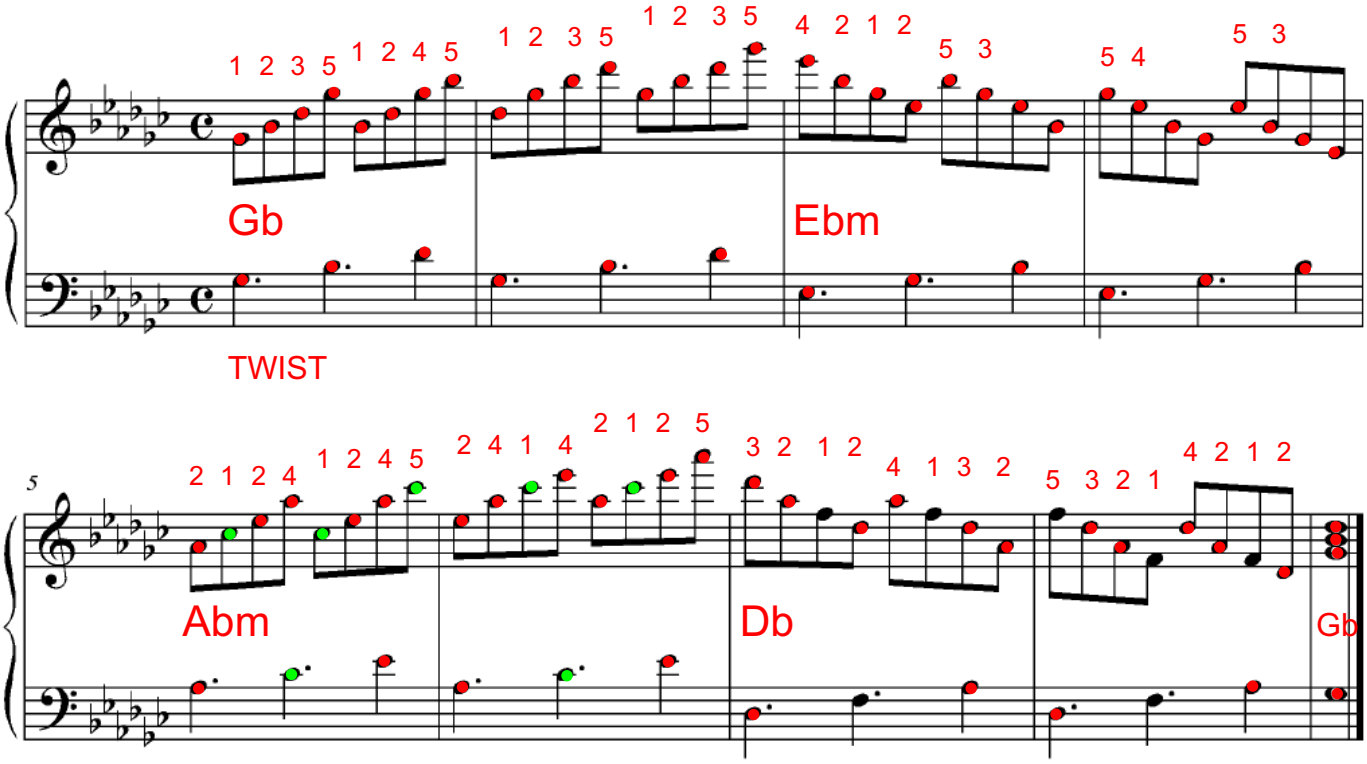


LEFT HAND workout



GO up and back down in both execises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)



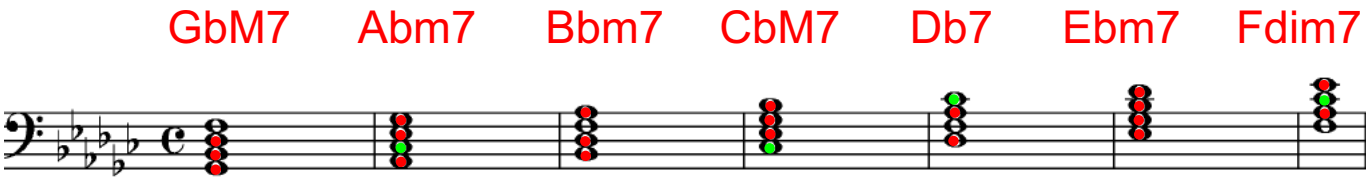
Play the above again but this time change the order of ascending and descending
ie Start on a high Gb and descend then go up an Ebm and so on. See if you can work out the fingering. You will have no choice but to use your thumb on certain black keys in this exercise.

No. of times practiced

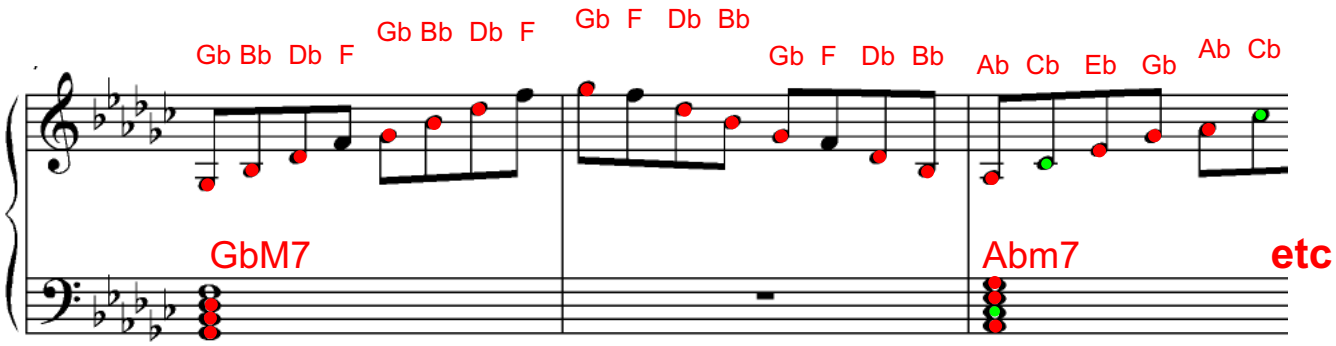
☐ ☐

7th CHORDS WORKOUT **Gb**$_3$

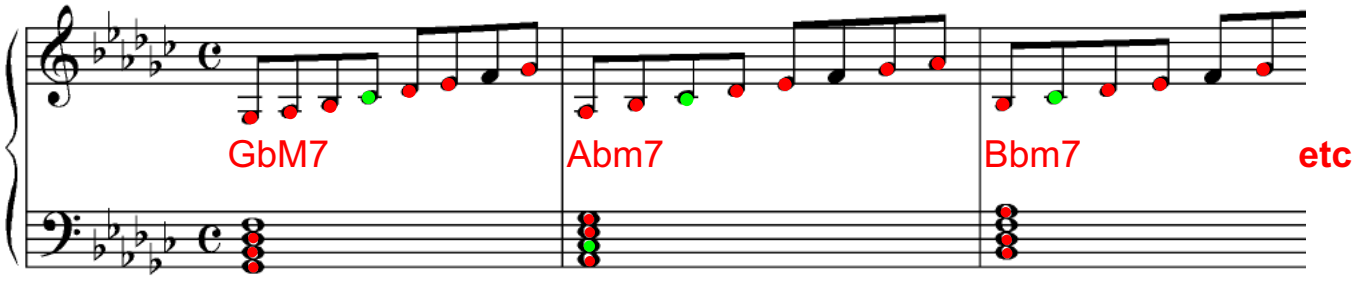
Gb FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 70 for fingering)



Gb MAJOR SCALE WORKOUT Scale of Gb (starting on each chord note)



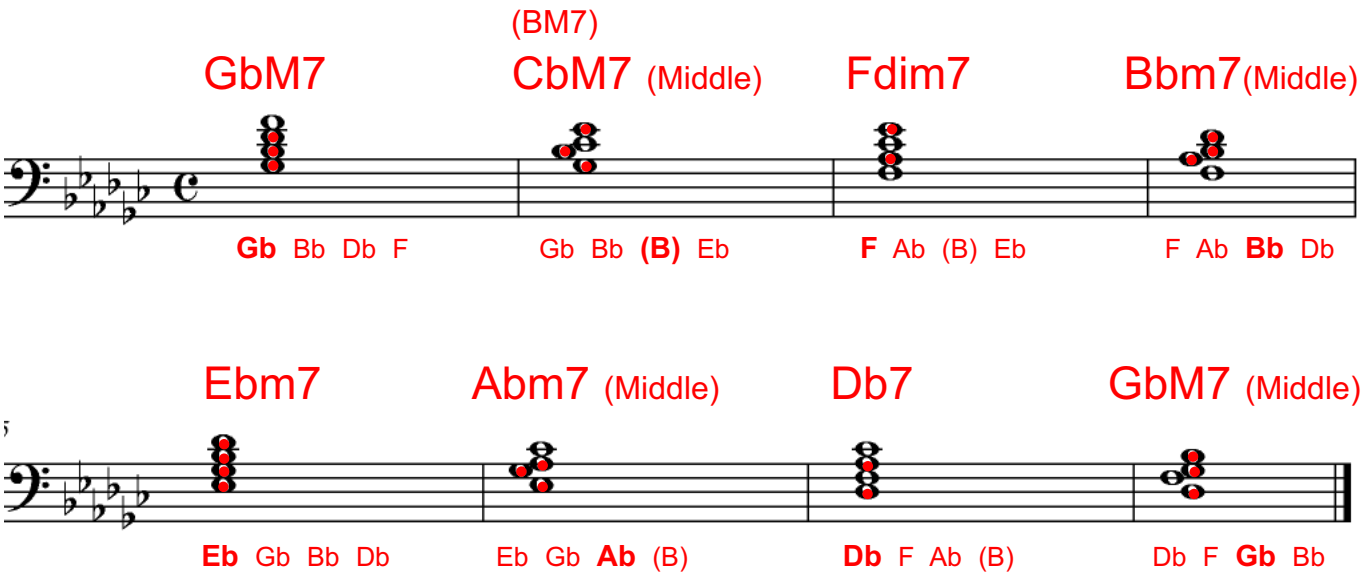
Gb Family 7 chords

No. of times practiced

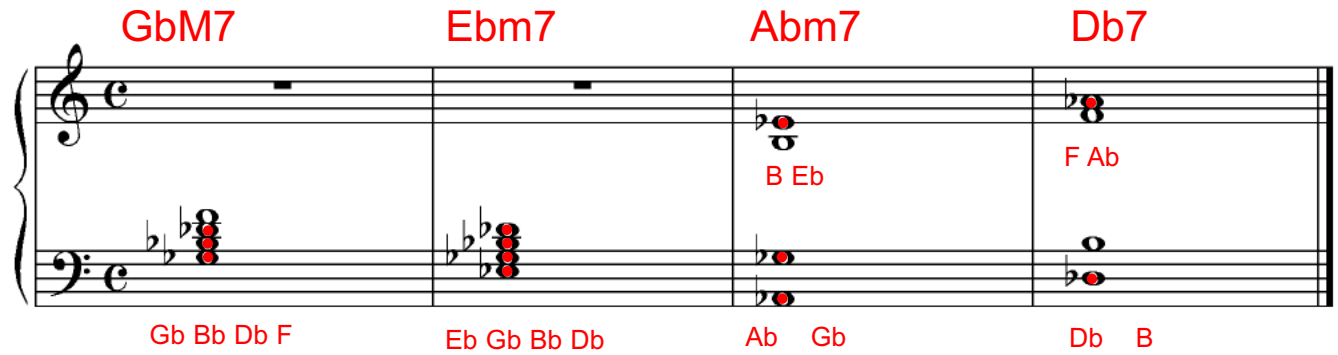
☐ ☐

7th CHORDS WORKOUT **Gb**

Gb FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)

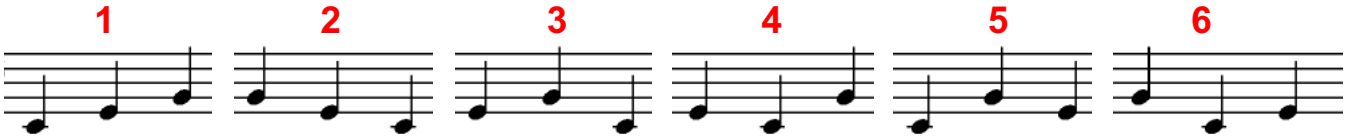
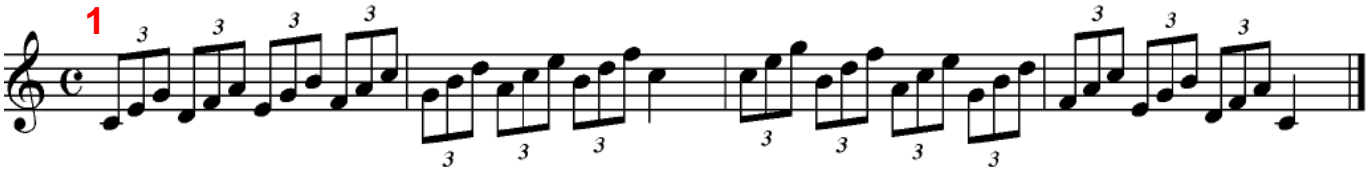
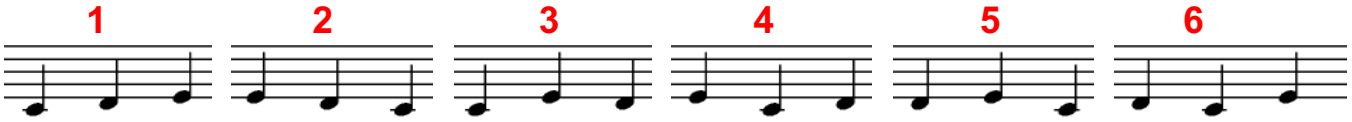
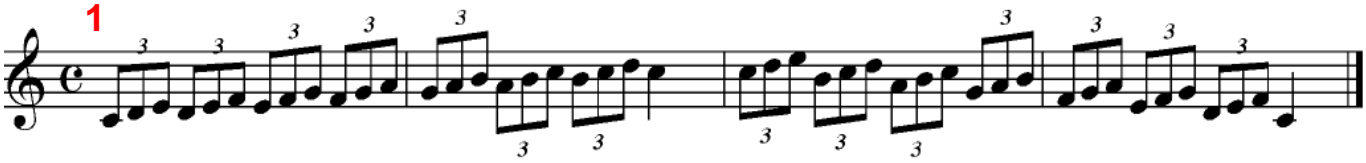
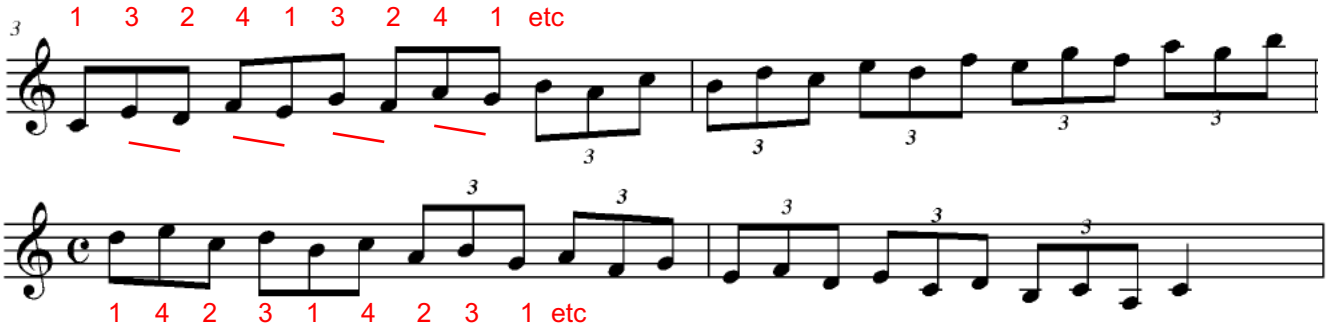
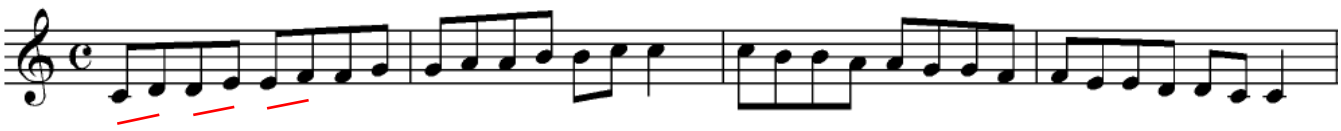


No. of times practiced

TWELVE THREE NOTE MELODIC PATTERNS **Gb**$_5$

TRANSPOSE the following patterns to the key of Gb

For fingering see page 70

CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

☐ ☐

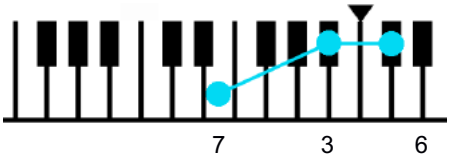
BLUES PRACTICE - 3

BASIC BLUES WORKOUT

Gb6

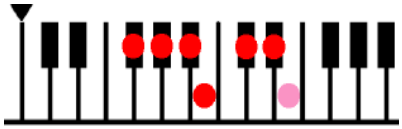
Improvise over the left hand chords with CHORD TONES or these scales
The C BLUES Scale can be used throughout

Gb7

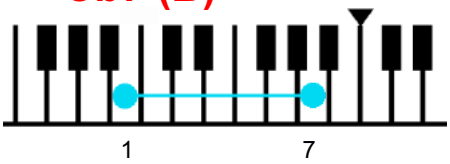


Gb BLUES Scale

Gb7 Scale



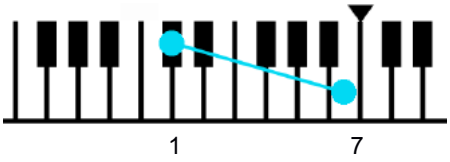
Cb7 (B)



(B) BLUES Scale

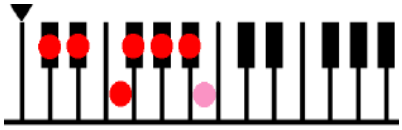
(B7) Scale

Db7



Db BLUES Scale

Db7 Scale



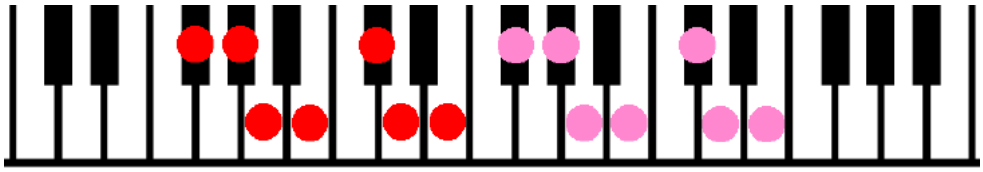
Gb7	Gb7	Gb7	Gb7	Cb7	Cb7
Gb7	Gb7	Db7	Cb7	Gb7	Gb7 or Db7

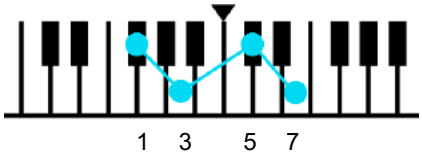
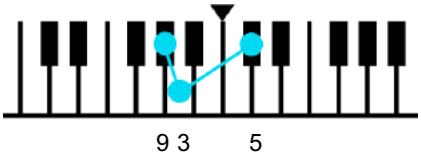
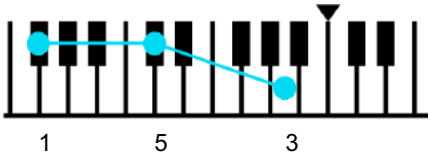
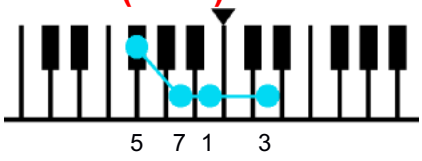
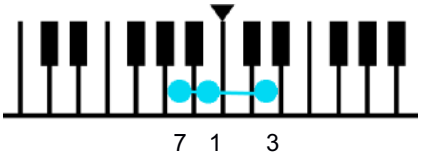
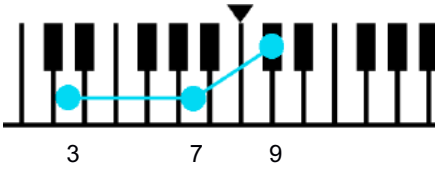
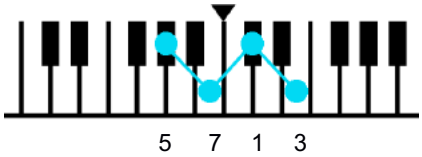
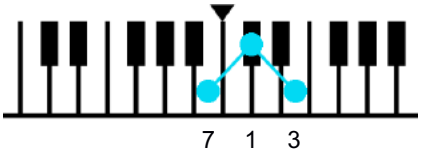
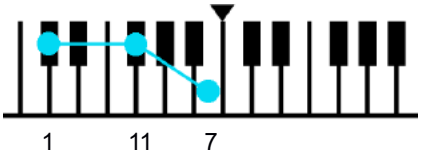
No. of times practiced

MINOR BLUES WORKOUT

Gb7

Gb MINOR (Natural) SCALE / same notes as A major



1.	2.	3.
Gbm7  1 3 5 7	**Gbm7 alt**  9 3 5	**Gbm7 alt**  1 5 3
Cbm7 **(Bm7)**  5 7 1 3	**(Bm7) alt**  7 1 3	**(Bm7) alt**  3 7 9
Dbm7  5 7 1 3	**Dbm7 alt**  7 1 3	**Dbm7 alt**  1 11 7

Don’t worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

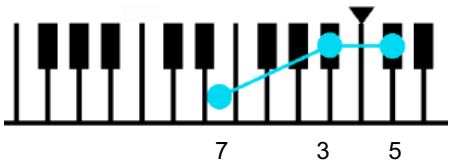
TRADITIONAL JAZZ / BLUES PROGRESSION

Gb8

Gb7	B7	Gb7	Gb7	B7	Cdim
Gb7	Eb7	Abm7	Db7	Gb7 Eb7	Abm7 Db7

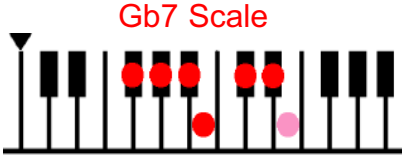
Improvise with CHORD TONES or these scales
(Gb BLUES scale can be used throughout)

Gb7

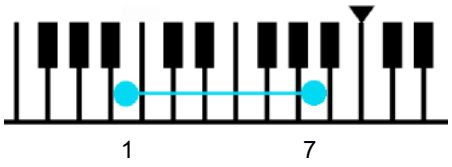


Gb BLUES Scale

Gb7 Scale



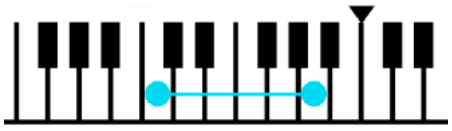
B7



B BLUES Scale

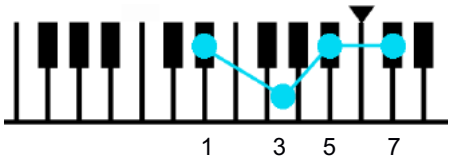
B7 Scale

Cdim

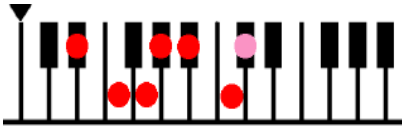


C dim Scale

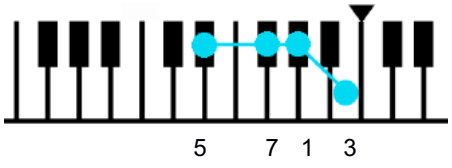
Eb7



Eb7 Scale

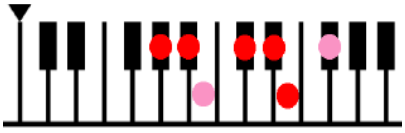


Abm7

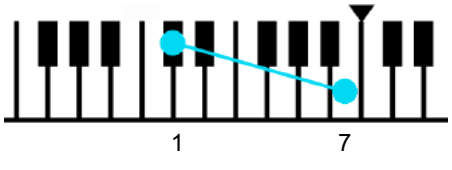


Ab BLUES Scale

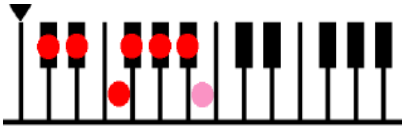
Abm7 Scale



Db7



Db7 Scale



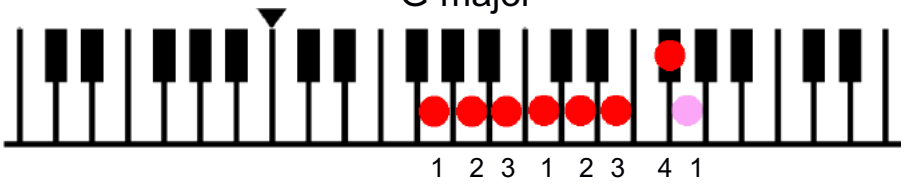
No. of times practiced

THE KEY OF G MAJOR

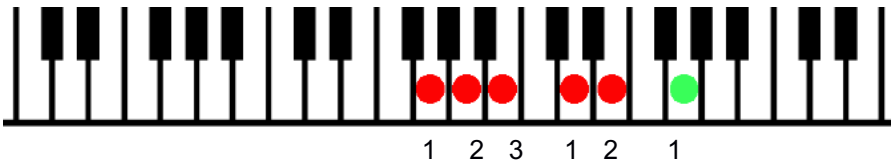
G1

SCALES

G major

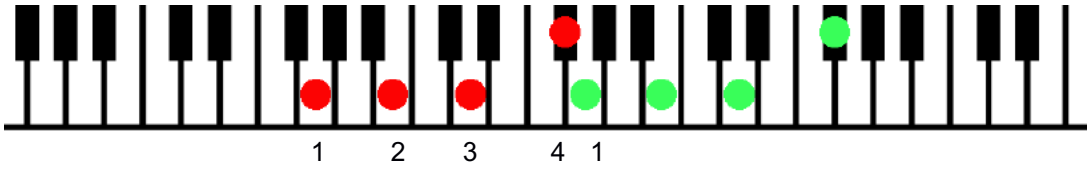


G Pentatonic



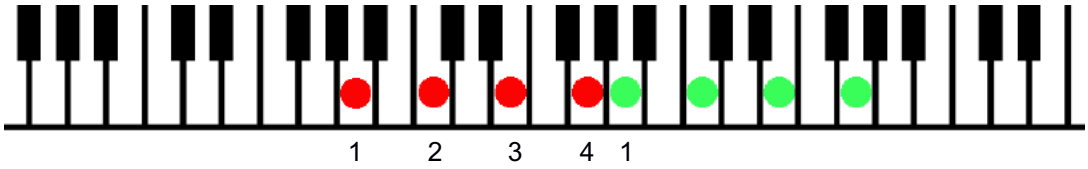
CHORD FAMILY FOR G MAJOR (Two Octaves)

GM7



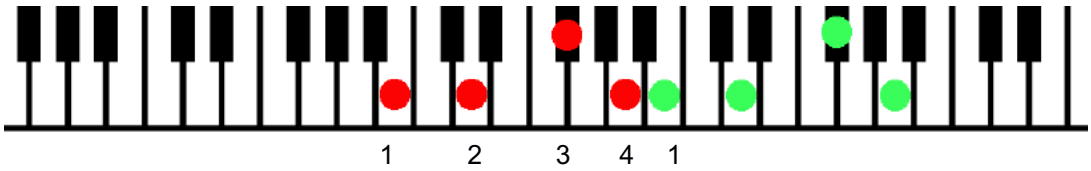
I

Am7



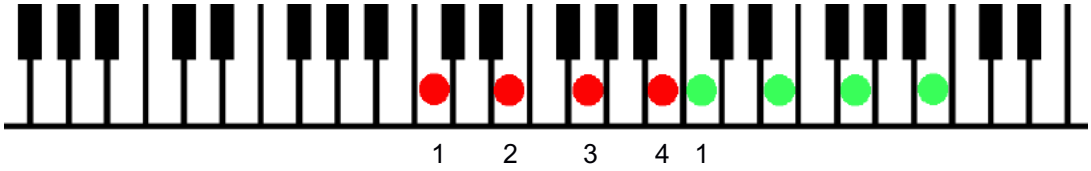
II

Bm7



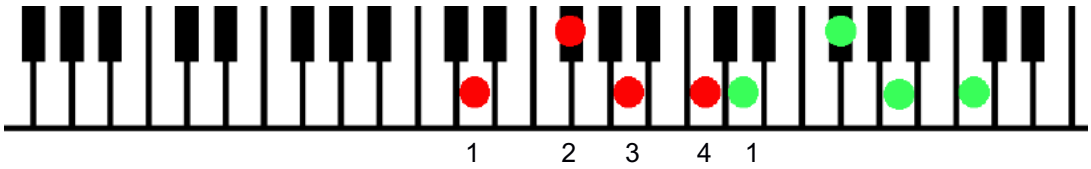
III

CM7



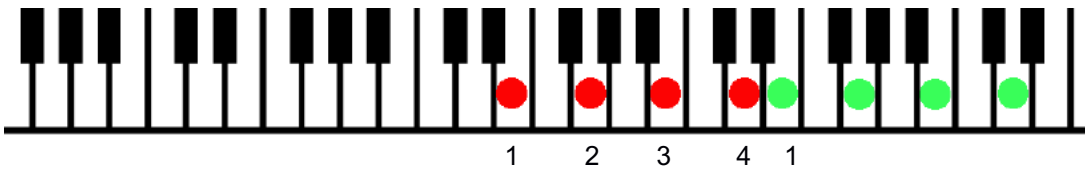
IV

D7



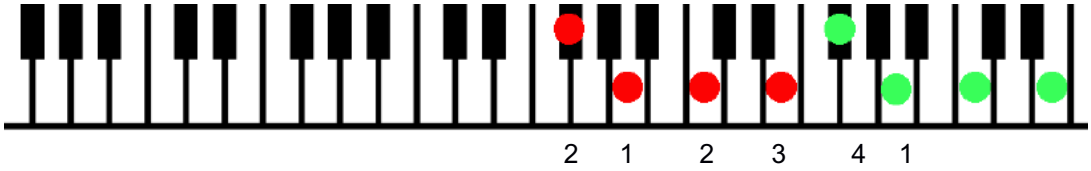
V

Em7



VI

F#^{o}7



VII

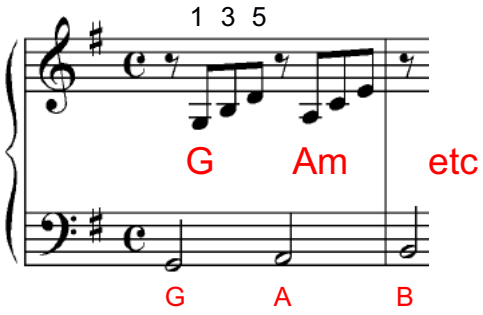
G MAJOR BASIC TRIAD WORKOUT

G2

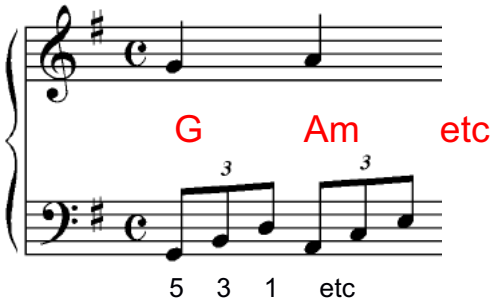
G FAMILY CHORDS

G Am Bm C D Em F#dim

RIGHT HAND workout

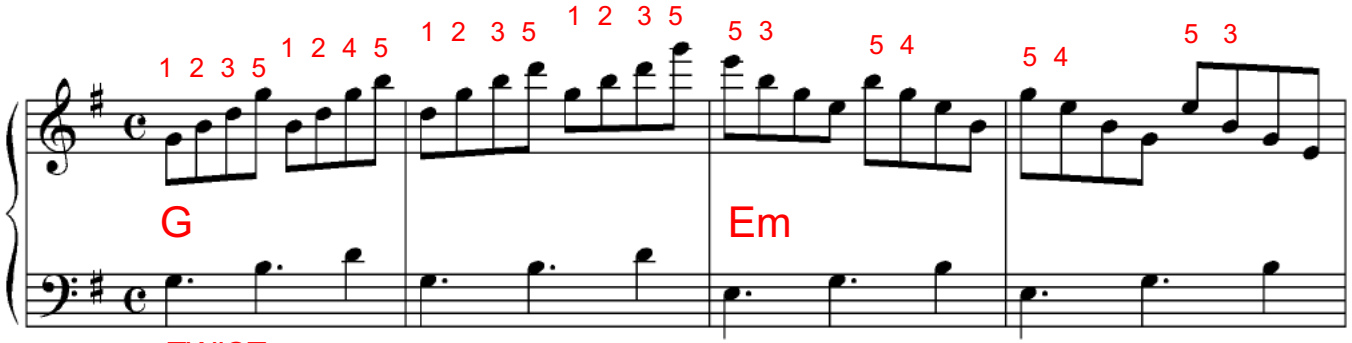


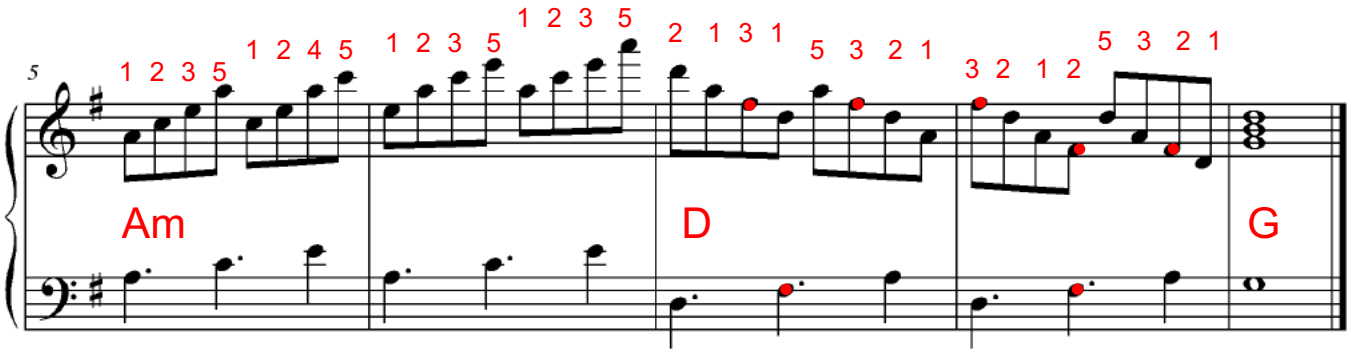
LEFT HAND workout



GO up and back down in both execises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)





Play the above again but this time change the order of ascending and descending
ie Start on a high D and descend then go up an Bm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

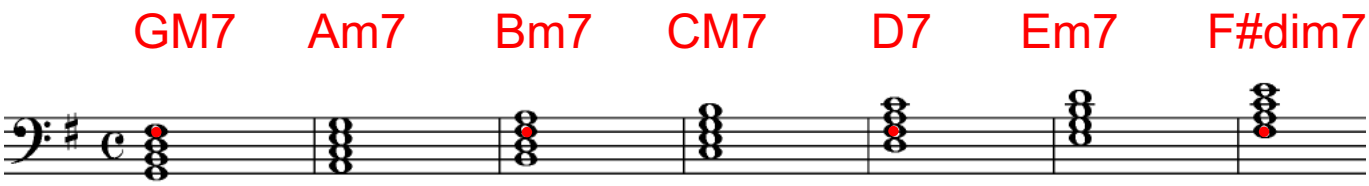
No. of times practiced

☐ ☐

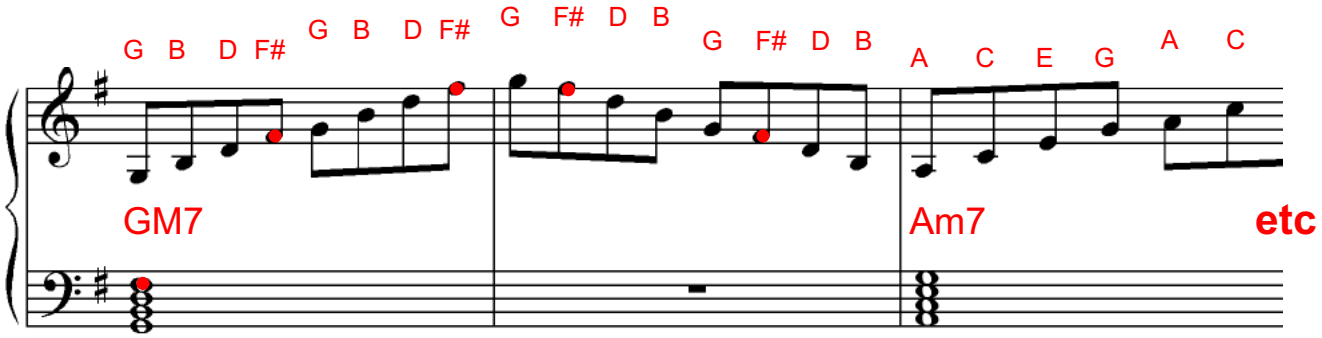
7th CHORDS WORKOUT

G$_3$

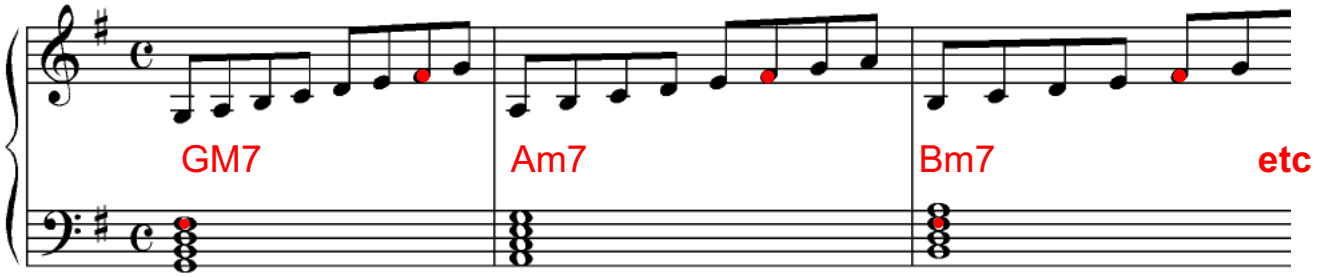
G FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 78 for fingering)



G MAJOR SCALE WORKOUT Scale of G (starting on each chord note)

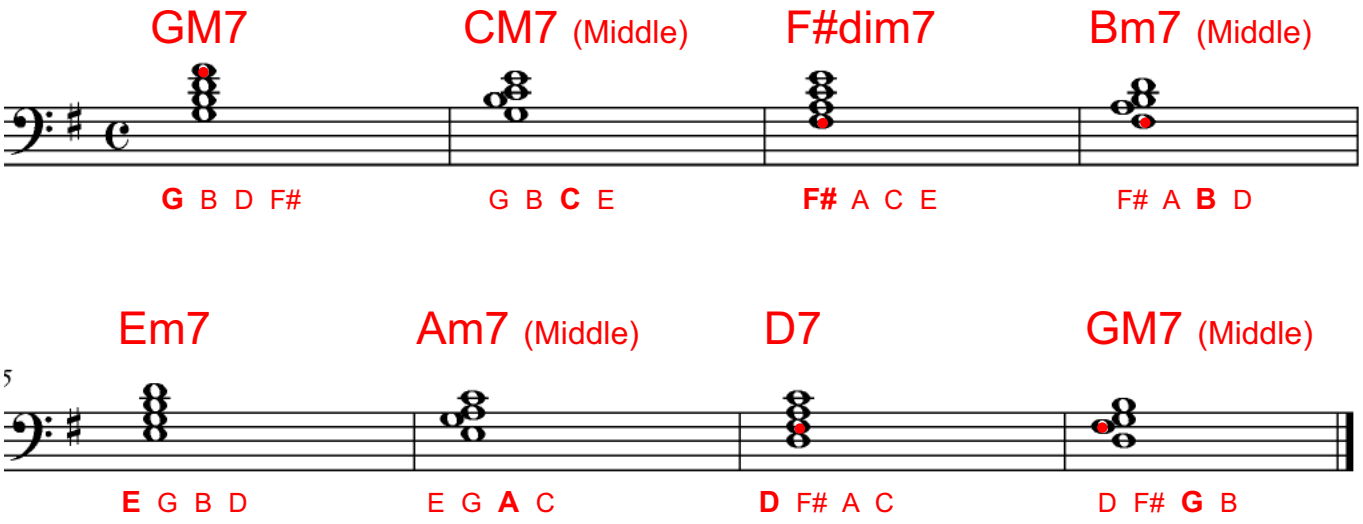


G Family 7 chords

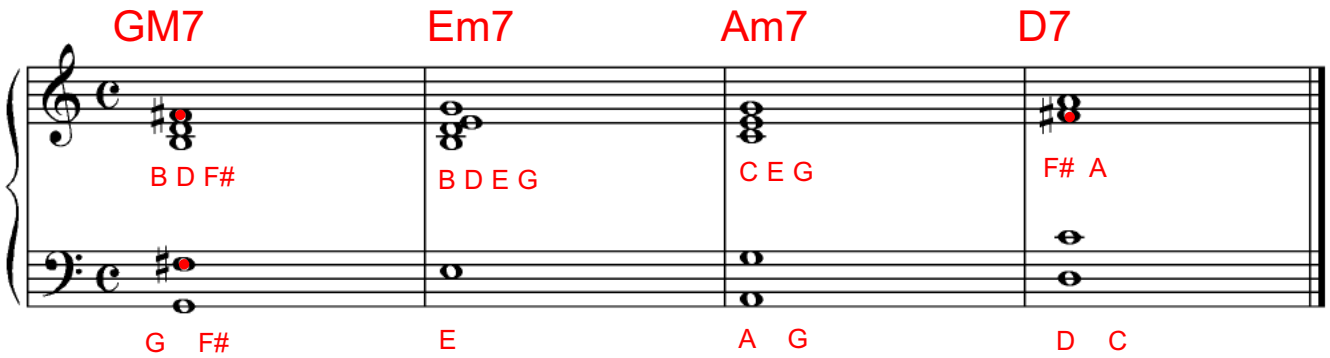
No. of times practiced

☐ ☐

G FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)



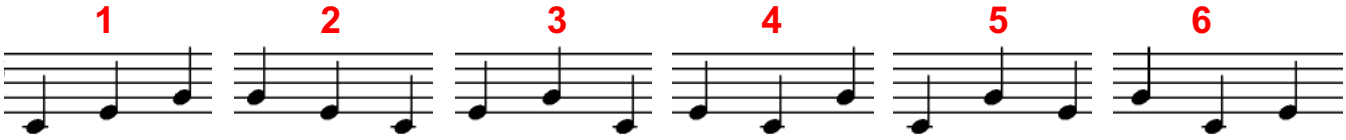
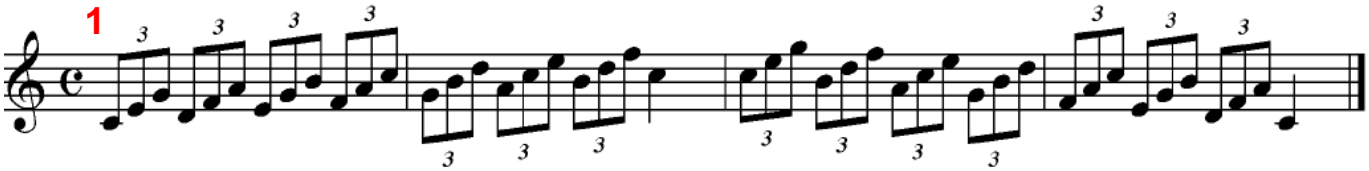
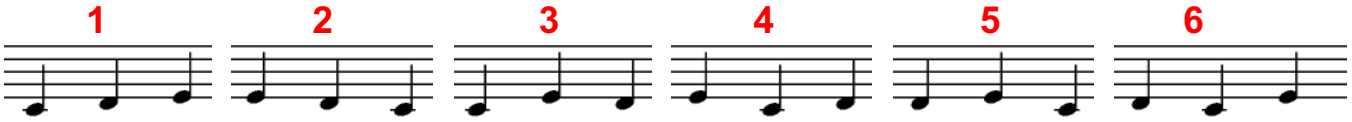
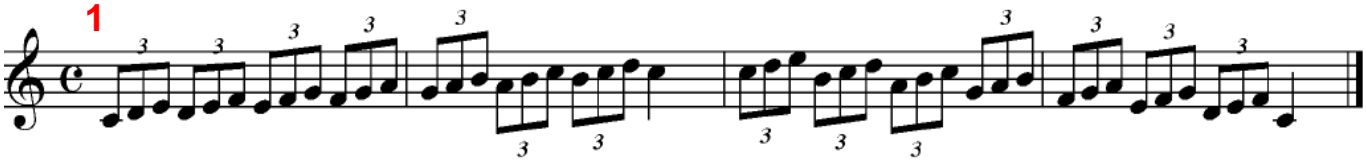
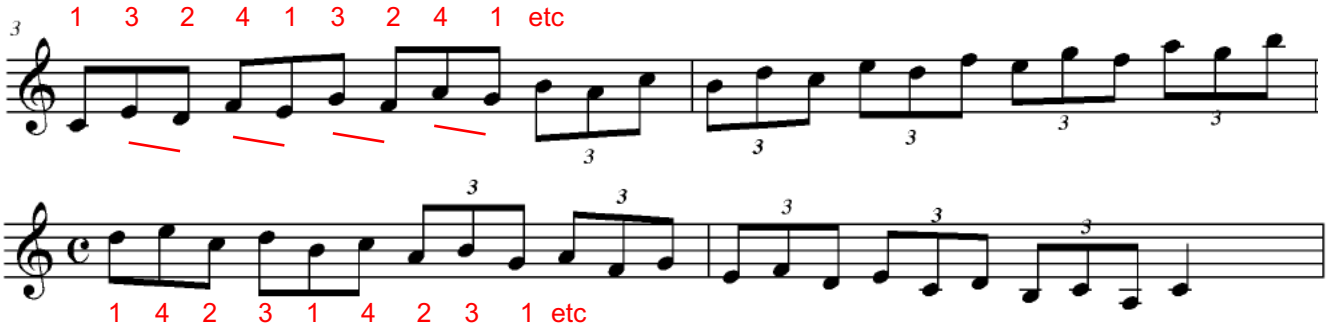
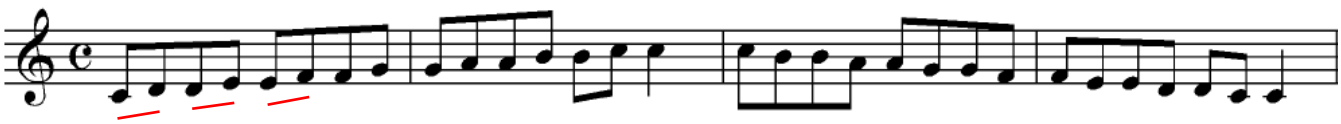
No. of times practiced

TWELVE THREE NOTE MELODIC PATTERNS

G5

TRANSPOSE the following patterns to the key of G

For fingering see page 78

CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

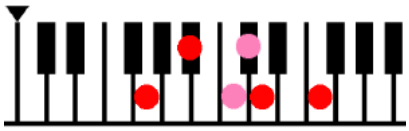
BASIC BLUES WORKOUT

G6

Improvise over the left hand chords with CHORD TONES or these scales
The G BLUES Scale can be used throughout

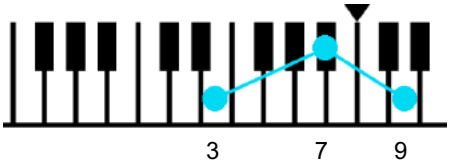
G7

G BLUES Scale

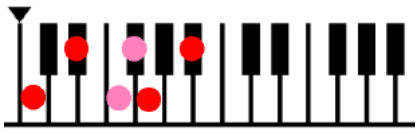


G7 Scale

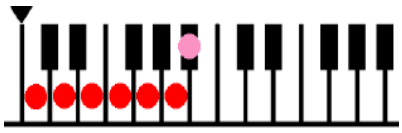
C7



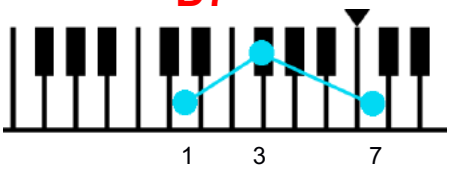
C BLUES Scale



C7 Scale



D7



D BLUES Scale

D7 Scale

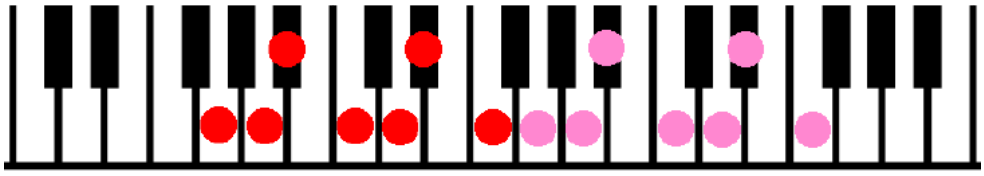
G7	G7	G7	G7	C7	C7
G7	G7	D7	C7	G7	G7 or D7

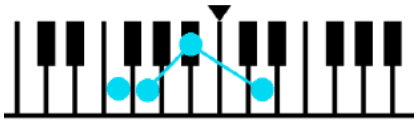
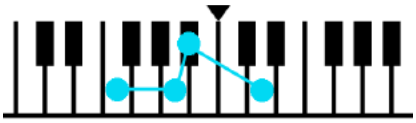
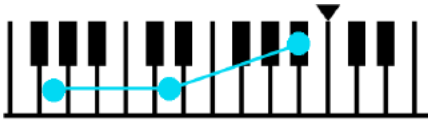
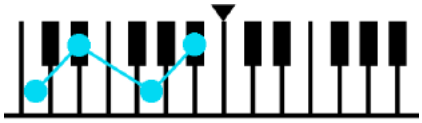
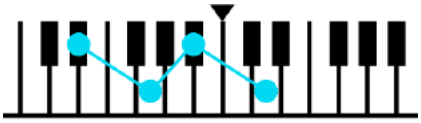
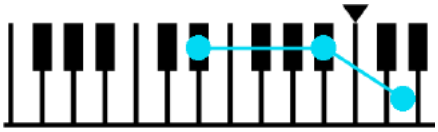
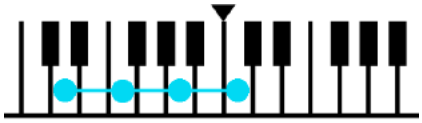
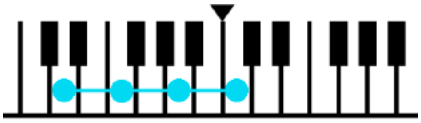
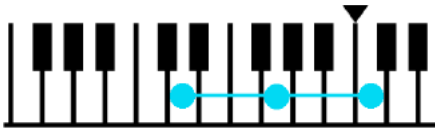
No. of times practiced

MINOR BLUES WORKOUT

G_7

G MINOR (Natural) SCALE / same notes as Bb major



1.	2.	3.
Gm7	**Gm7 alt**	**Gm7 alt**
		
7 1 3 5	7 9 3 5	1 5 3
Cm7	**Cm7 alt**	**Cm7 alt**
		
1 3 5 7	3 5 7 9 (EbM7)	3 7 9
Dm7	**Dm7 alt**	**Dm7 alt**
		
1 3 5 7	1 3 5 7	1 11 7

Don’t worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

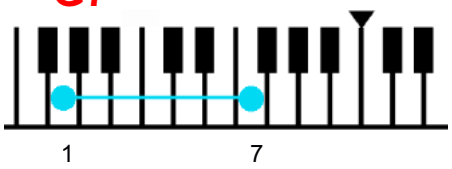
TRADITIONAL JAZZ / BLUES PROGRESSION

G8

G7	C7	G7	G7	C7	C#dim
G7	E7	Am7	D7	G7 E7	Am7 D7

Improvise with CHORD TONES or these scales
(G BLUES scale can be used throughout)

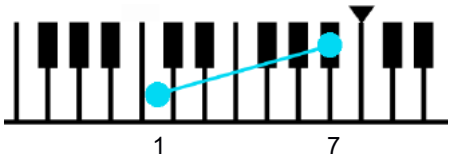
G7



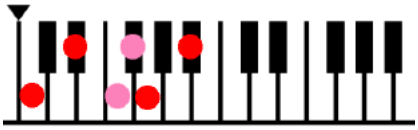
G BLUES Scale

G7 Scale

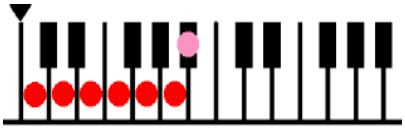
C7



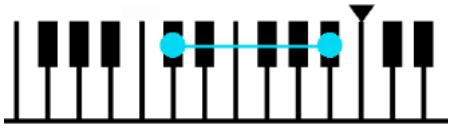
C BLUES Scale



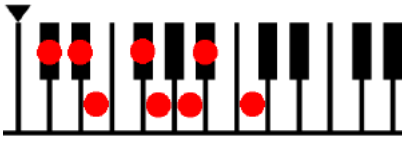
C7 Scale



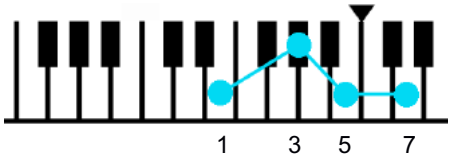
C#dim



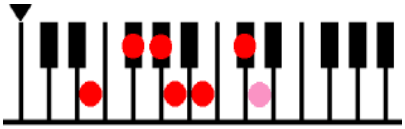
C# dim Scale



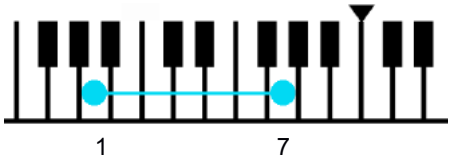
E7



E7 Scale



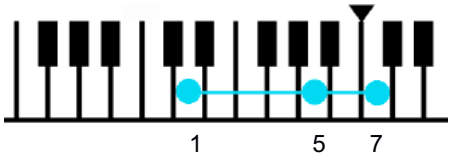
Am7



A BLUES Scale

Am7 Scale

D7



D7 Scale

No. of times practiced

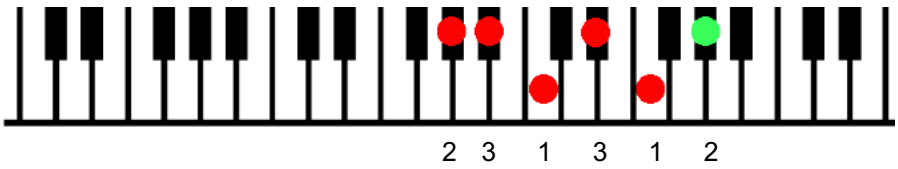
THE KEY OF Ab MAJOR

Ab1

SCALES

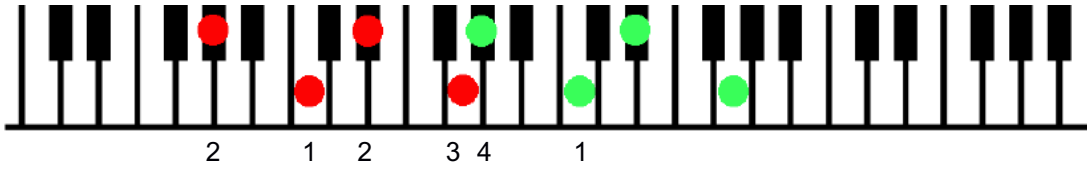
Ab major

Ab Pentatonic

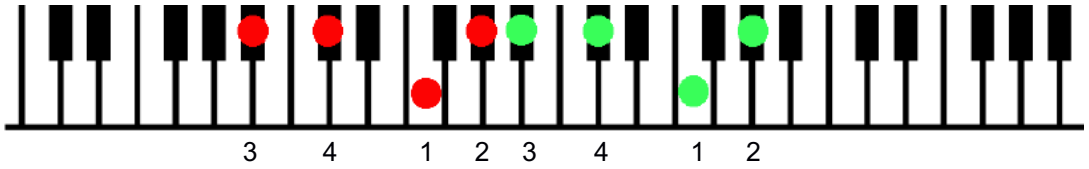


CHORD FAMILY FOR Ab MAJOR (Two Octaves)

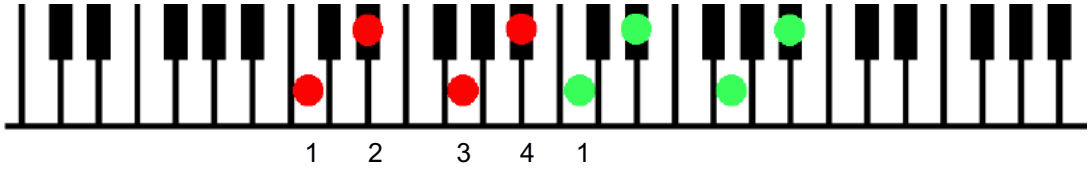
AbM7 — I



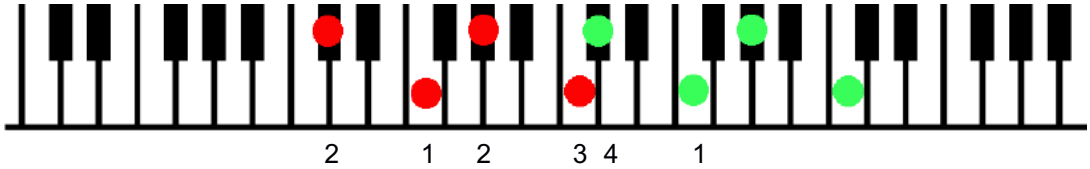
Bbm7 — II



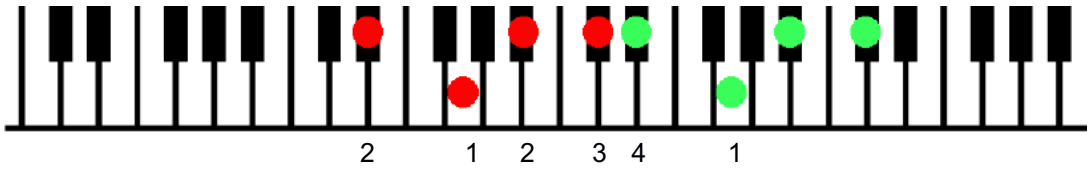
Cm7 — III



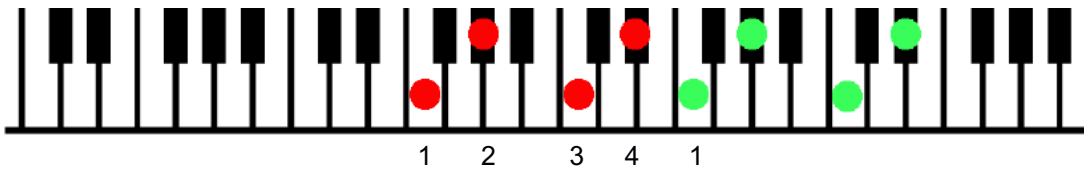
DbM7 — IV



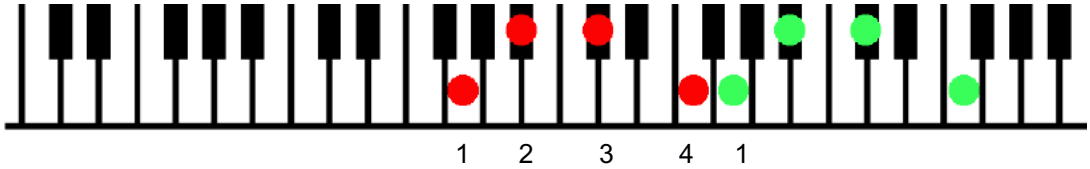
Eb7 — V



Fm7 — VI



$G^{o}7$ — VII



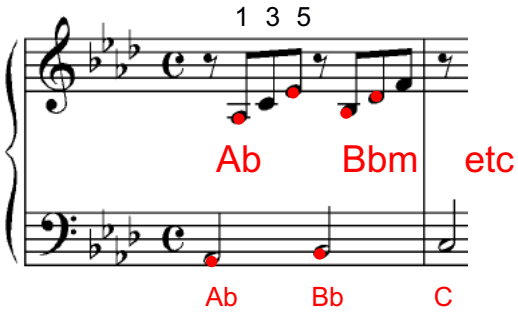
A FLAT MAJOR BASIC TRIAD WORKOUT

Ab2

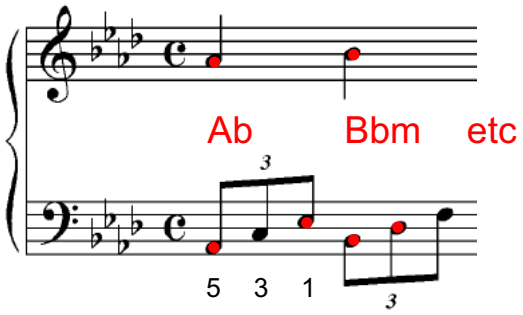
Ab FAMILY CHORDS

Ab Bbm Cm Db Eb Fm Gdim

RIGHT HAND workout

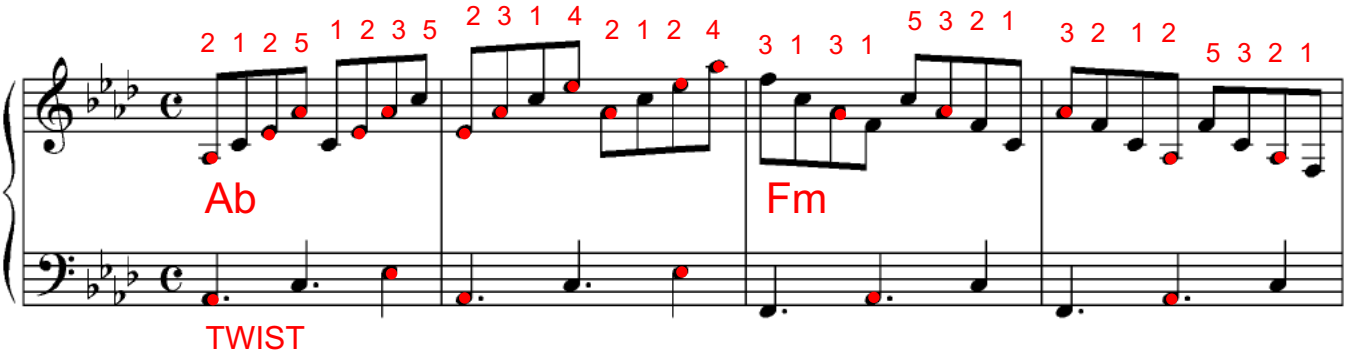


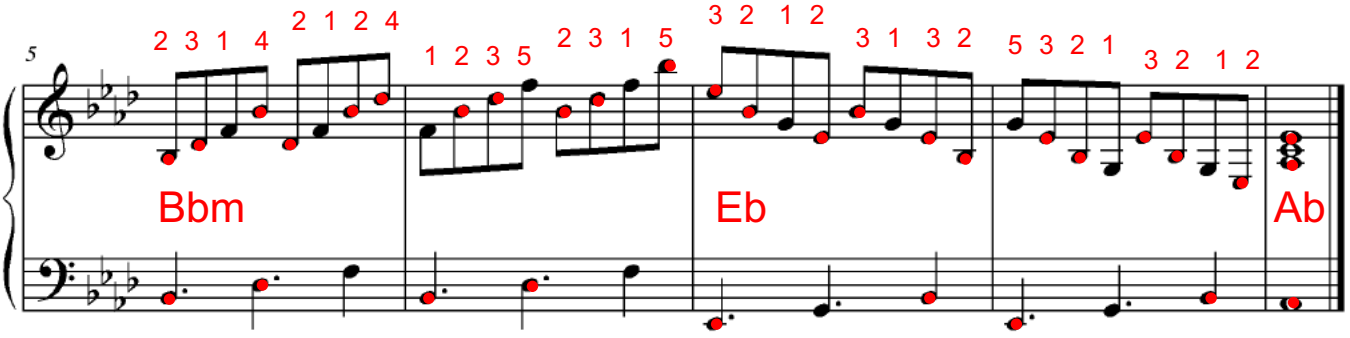
LEFT HAND workout



GO up and back down in both execises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)





Play the above again but this time change the order of ascending and descending
ie Start on a high Ab and descend then go up an Fm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

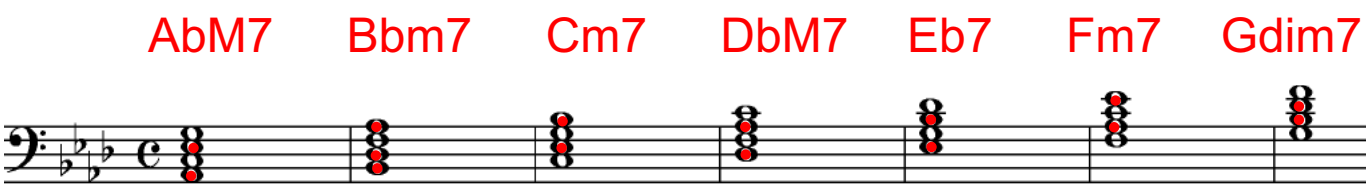
No. of times practiced

☐ ☐

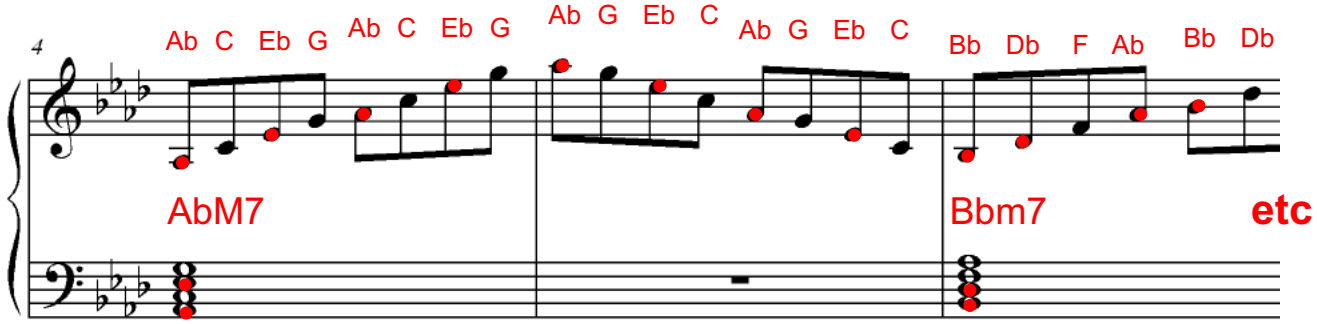
7th CHORDS WORKOUT

Ab$_3$

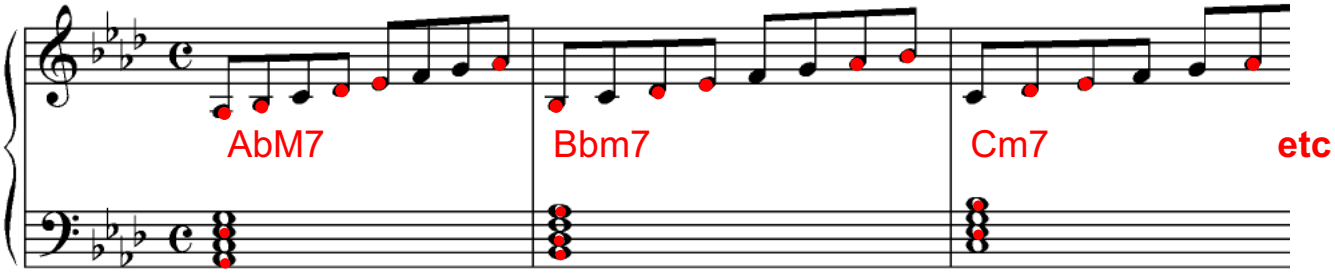
Ab FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 86 for fingering)



Ab MAJOR SCALE WORKOUT Scale of Ab (starting on each chord note)

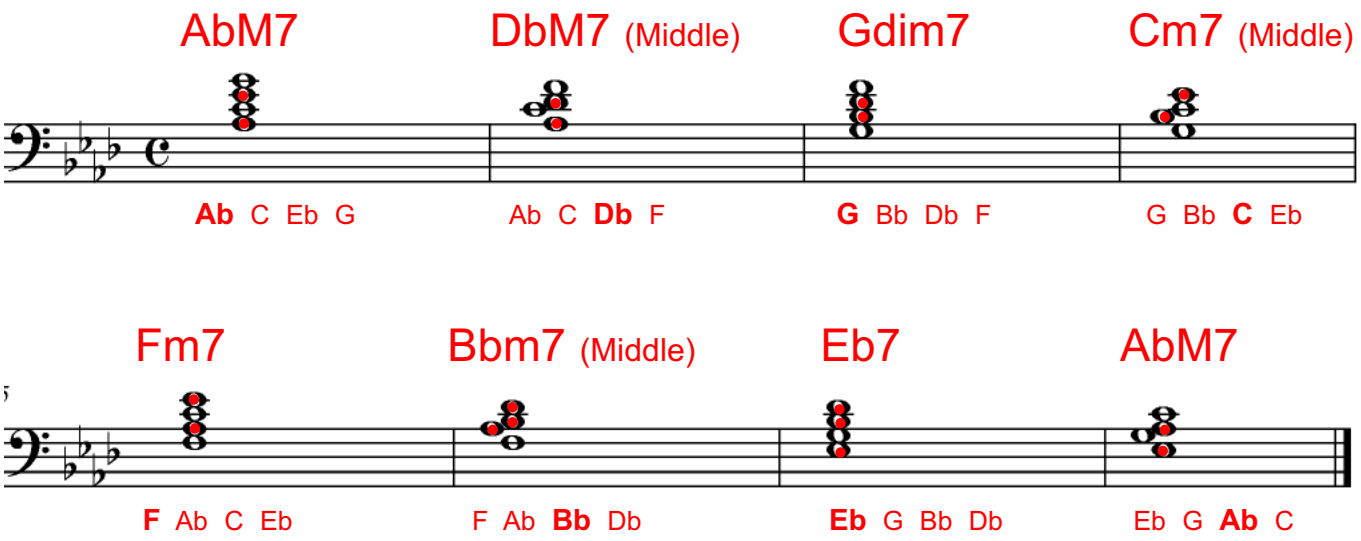


Ab Family 7 chords

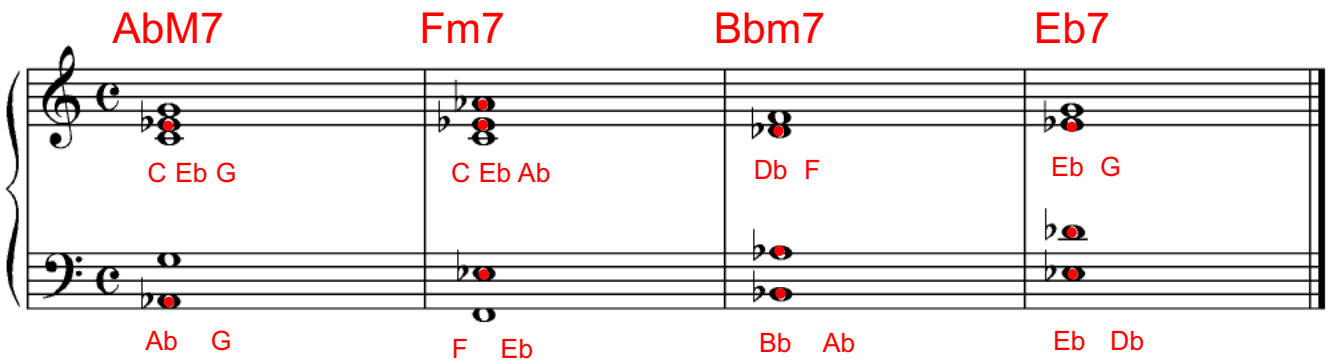
No. of times practiced

☐ ☐

Ab FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)



No. of times practiced

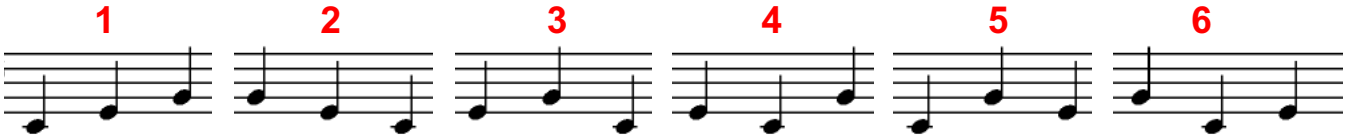
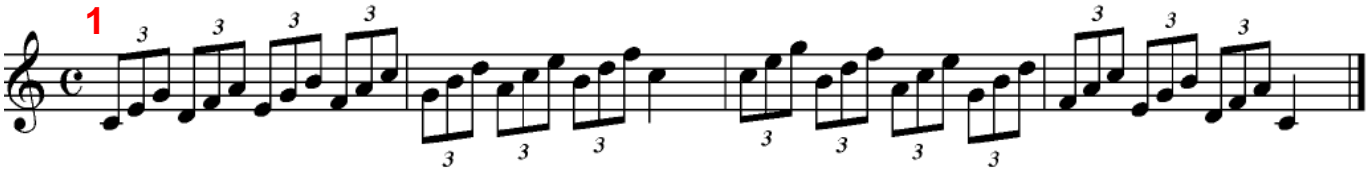
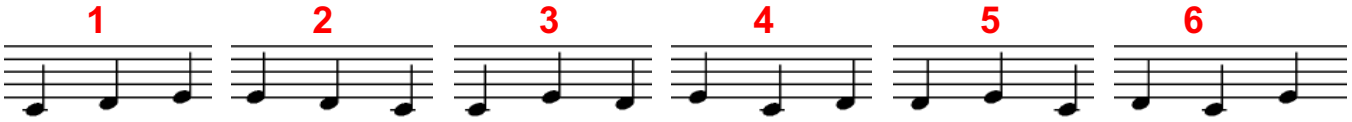
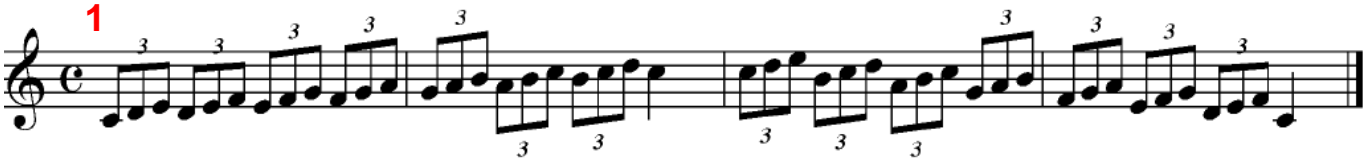
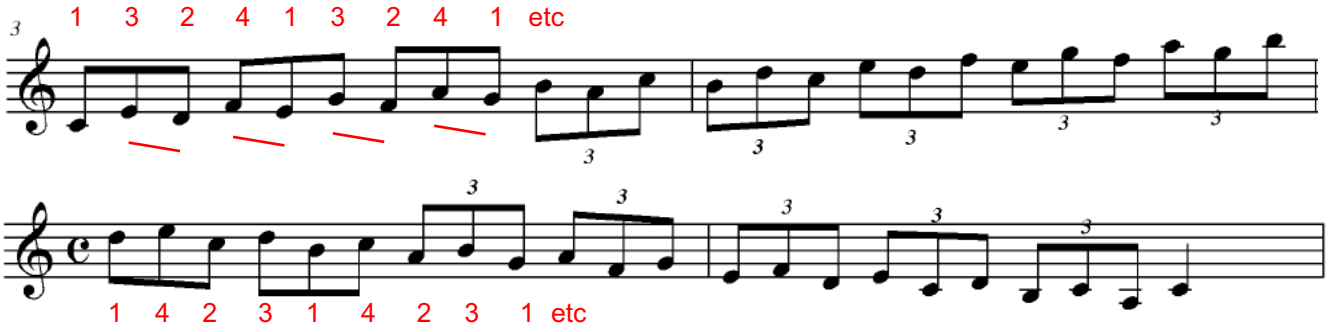
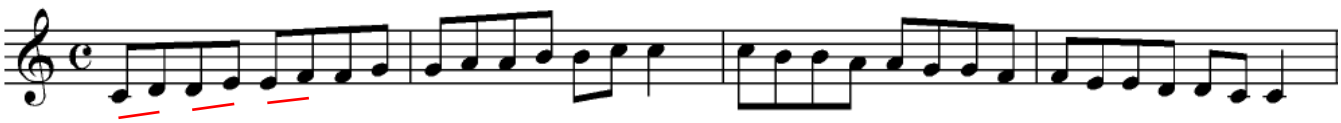
☐ ☐

TWELVE THREE NOTE MELODIC PATTERNS

Ab5

TRANSPOSE the following patterns to the key of Ab

For fingering see page 86

CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

☐ ☐

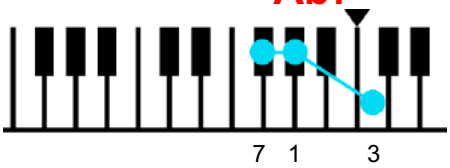
BLUES PRACTICE - 3

BASIC BLUES WORKOUT

Ab6

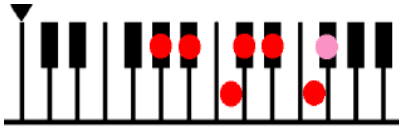
Improvise over the left hand chords with CHORD TONES or these scales
The Ab BLUES Scale can be used throughout

Ab7

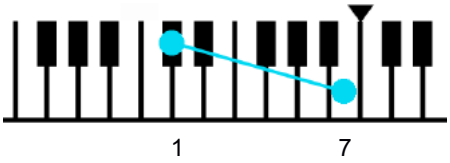


Ab BLUES Scale

Ab7 Scale

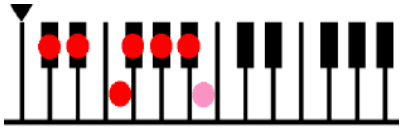


Db7

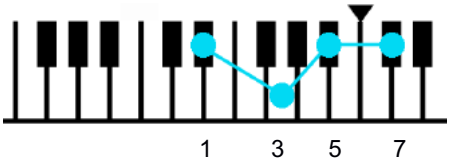


Db BLUES Scale

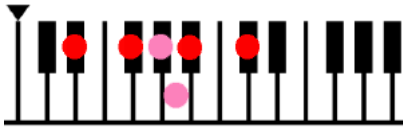
Db7 Scale



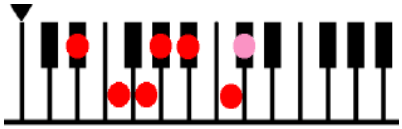
Eb7



Eb BLUES Scale



Eb7 Scale



Ab7	Ab7	Ab7	Ab7	Db7	Db7
Ab7	Ab7	Eb7	Db7	Ab7	Ab7 or Eb7

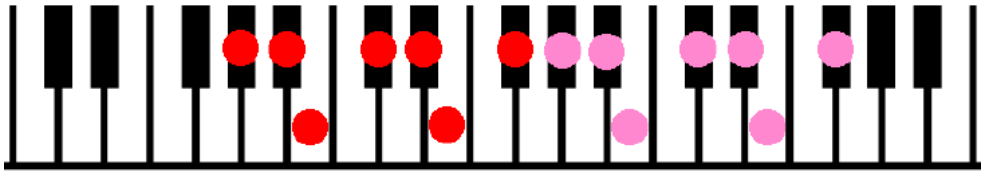
No. of times practiced

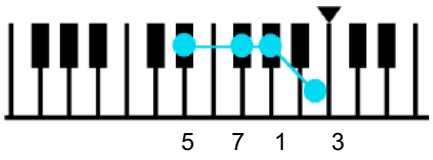
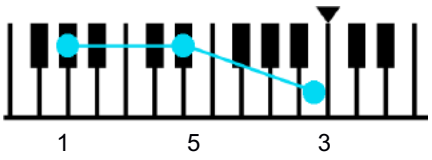
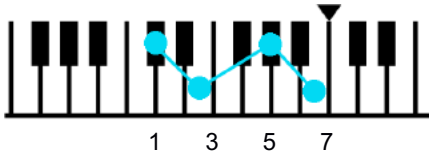
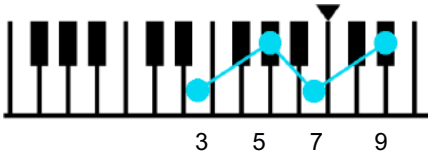
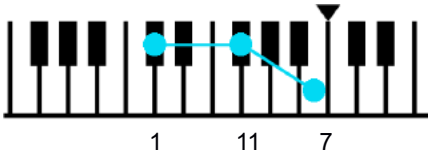
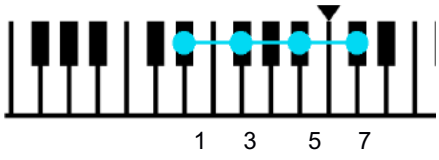
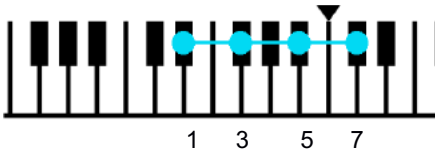
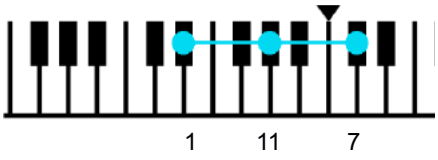
☐ ☐

MINOR BLUES WORKOUT

Ab_7

Ab MINOR (Natural) SCALE / same notes as B major



1.	2.	3.
Abm7	**Abm7 alt**	**Abm7 alt**
 5 7 1 3	9 3 5	 1 5 3
Dbm7	**Dbm7 alt**	**Dbm7 alt**
 1 3 5 7	 3 5 7 9 (EM7)	 1 11 7
Ebm7	**Ebm7 alt**	**Ebm7 alt**
 1 3 5 7	 1 3 5 7 (EM7)	 1 11 7

Don’t worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

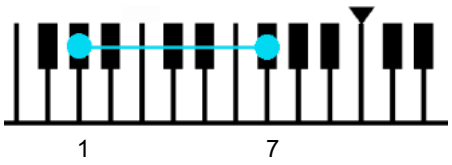
TRADITIONAL JAZZ / BLUES PROGRESSION

Ab8

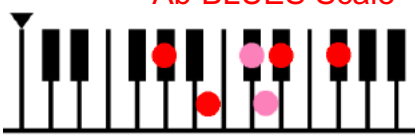
Ab7	Db7	Ab7	Ab7	Db7	Ddim
Ab7	F7	Bbm7	Eb7	Ab7 F7	Bbm7 Eb7

Improvise with CHORD TONES or these scales
(Ab BLUES scale can be used throughout)

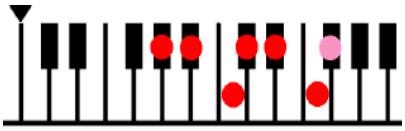
Ab7



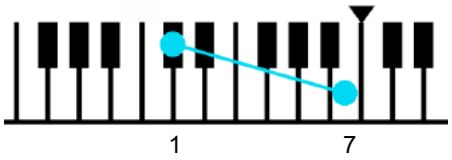
Ab BLUES Scale



Ab7 Scale

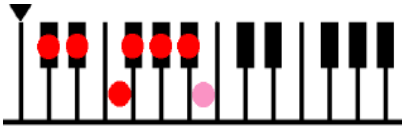


Db7

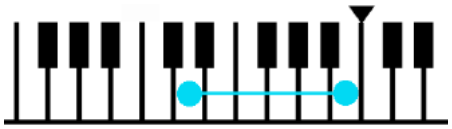


Db BLUES Scale

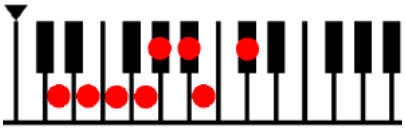
Db7 Scale



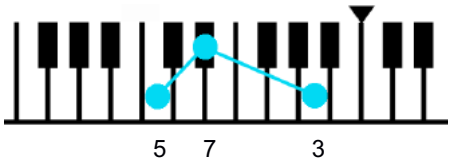
Ddim



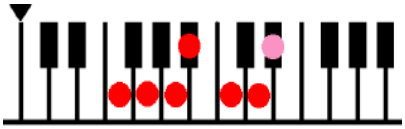
D dim Scale



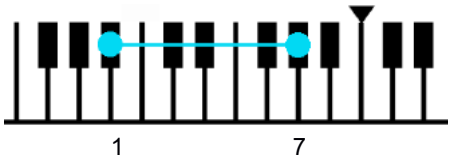
F7



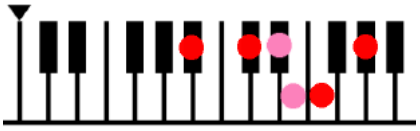
F7 Scale



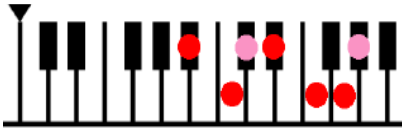
Bbm7



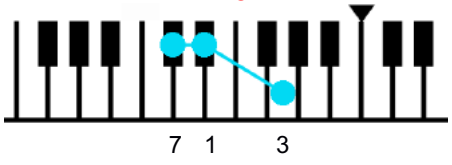
Bb BLUES Scale



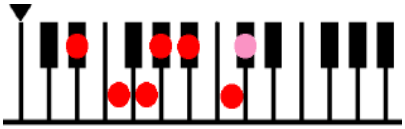
Bbm7 Scale



Eb7



Eb7 Scale



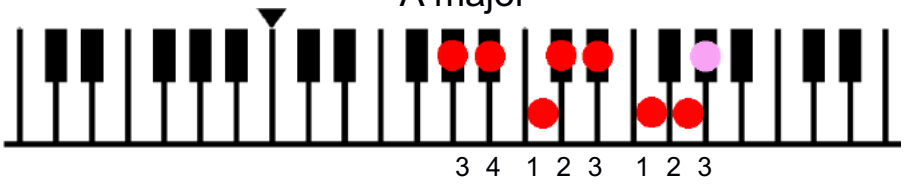
No. of times practiced

THE KEY OF A MAJOR

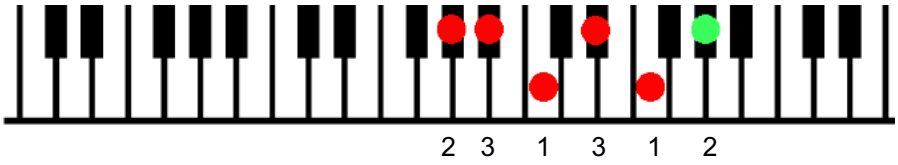
A1

SCALES

A major

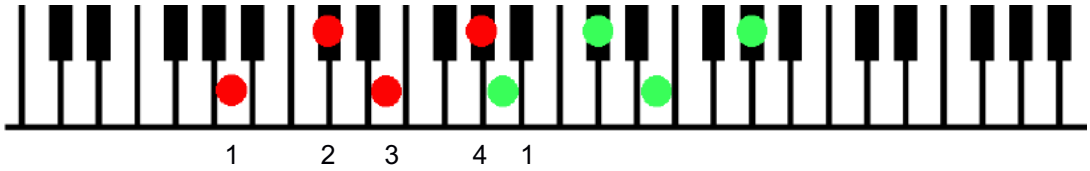


A Pentatonic

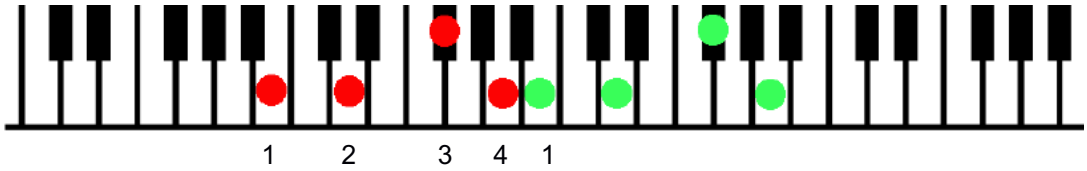


CHORD FAMILY FOR A MAJOR (Two Octaves)

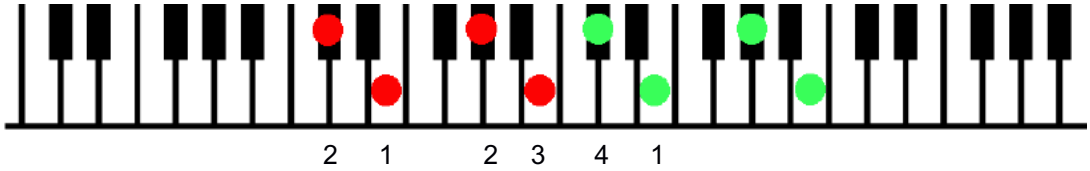
AM7 I



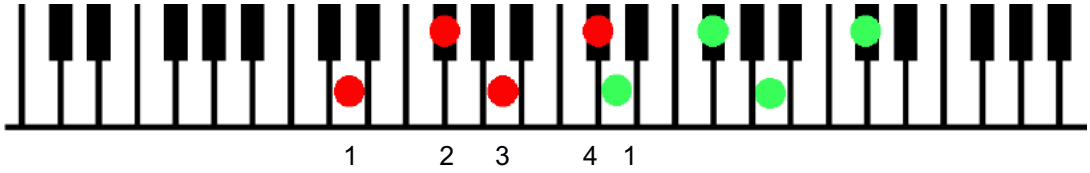
Bm7 II



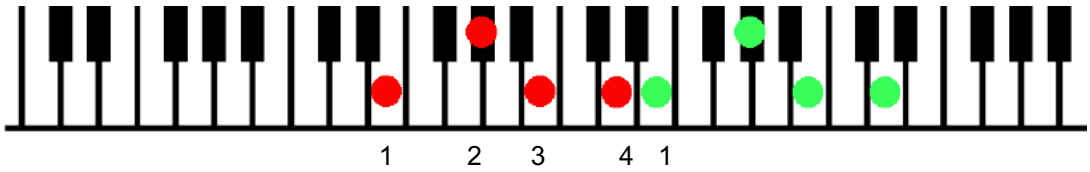
C#m7 III



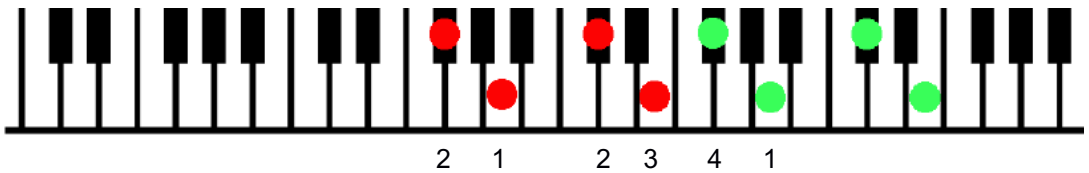
DM7 IV



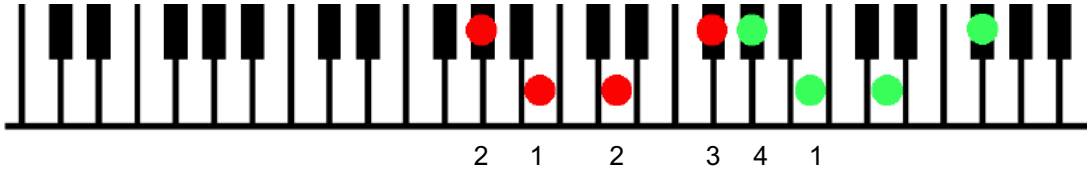
E7 V



F#m7 VI



G#°7 VII



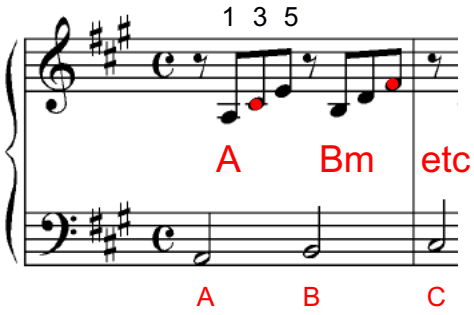
A MAJOR BASIC TRIAD WORKOUT

A2

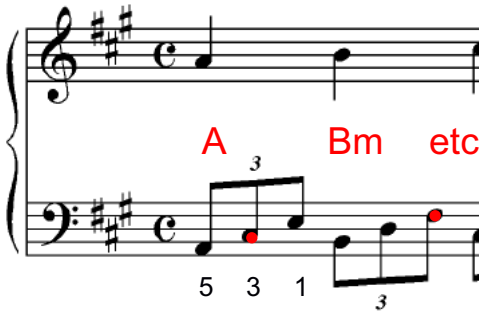
A FAMILY CHORDS

A Bm C#m D E F#m G#dim

RIGHT HAND workout

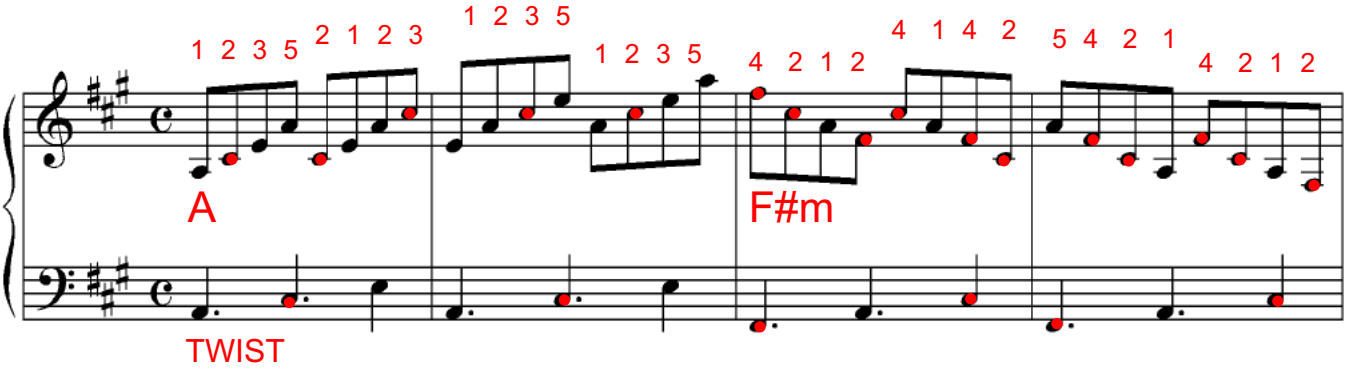


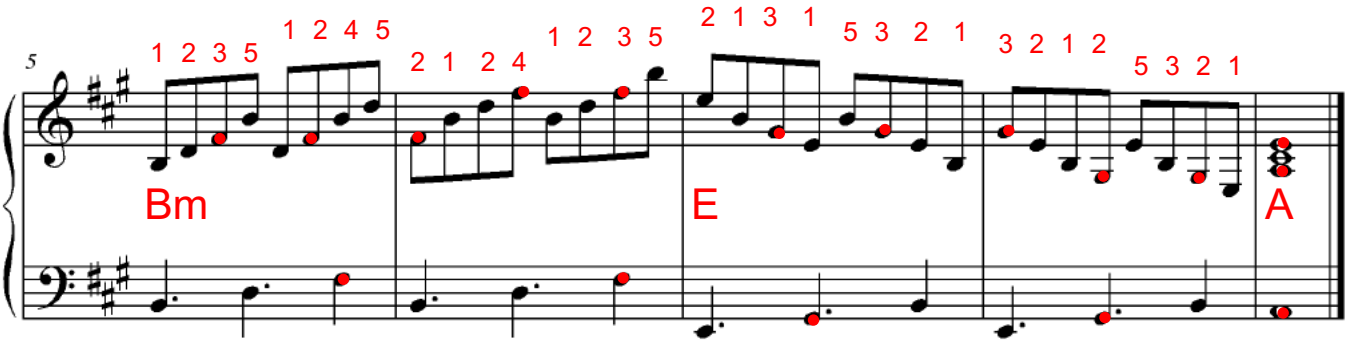
LEFT HAND workout



GO up and back down in both execises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)





Play the above again but this time change the order of ascending and descending
ie Start on a high A and descend then go up an F#m and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

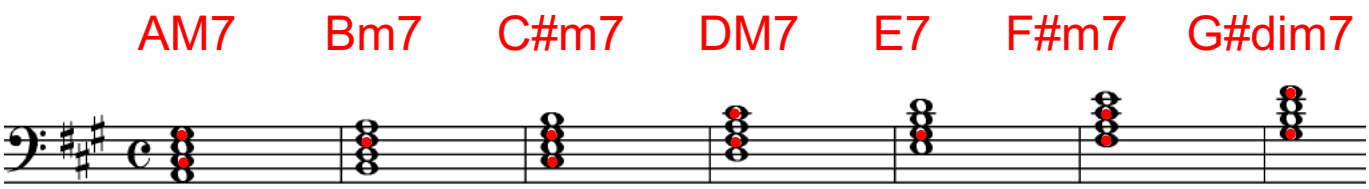
No. of times practiced

☐ ☐

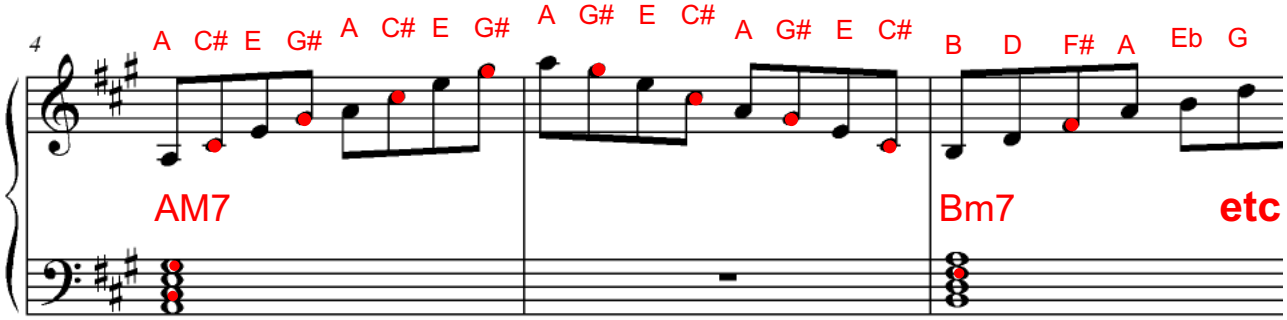
7th CHORDS WORKOUT

A3

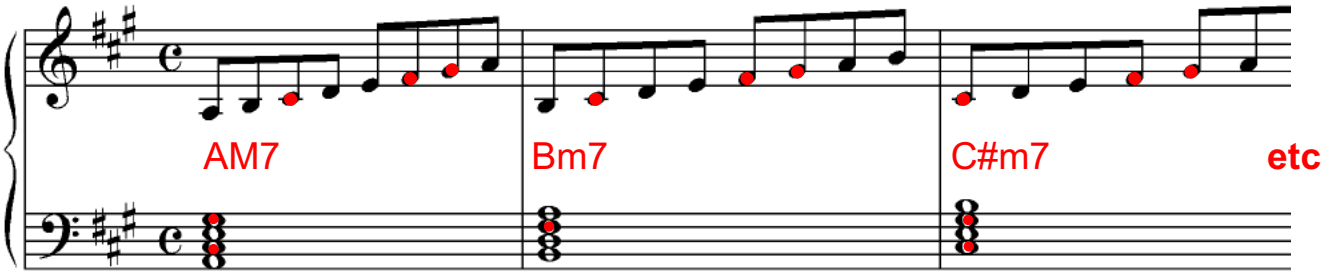
A FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 94 for fingering)



A MAJOR SCALE WORKOUT Scale of A (starting on each chord note)



A Family 7 chords

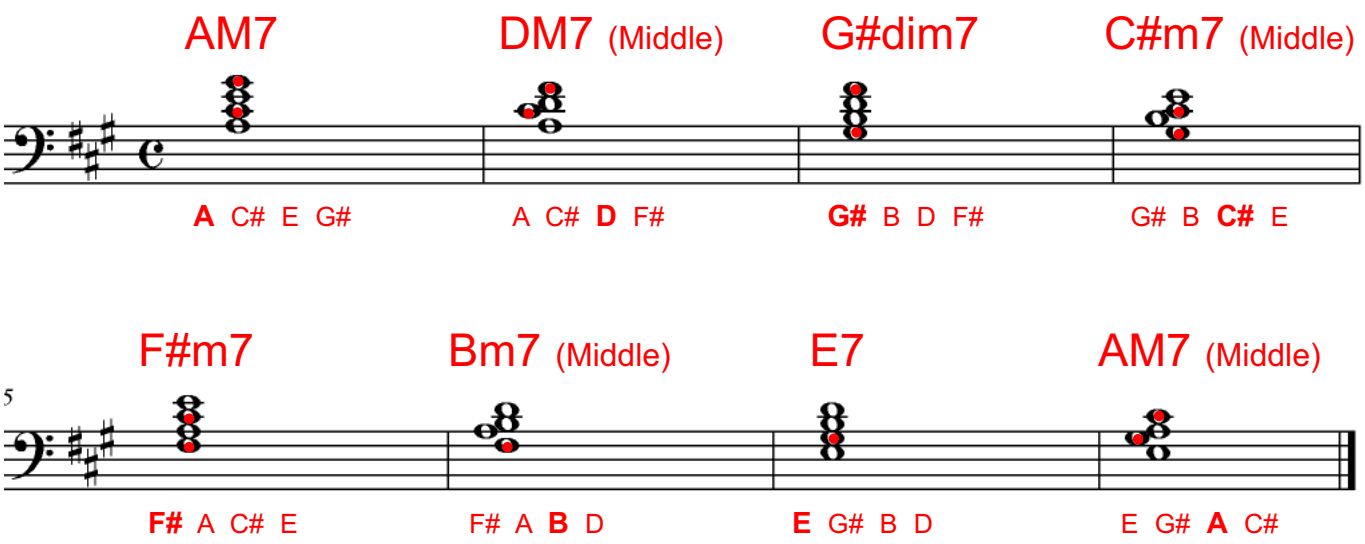
No. of times practiced

☐ ☐

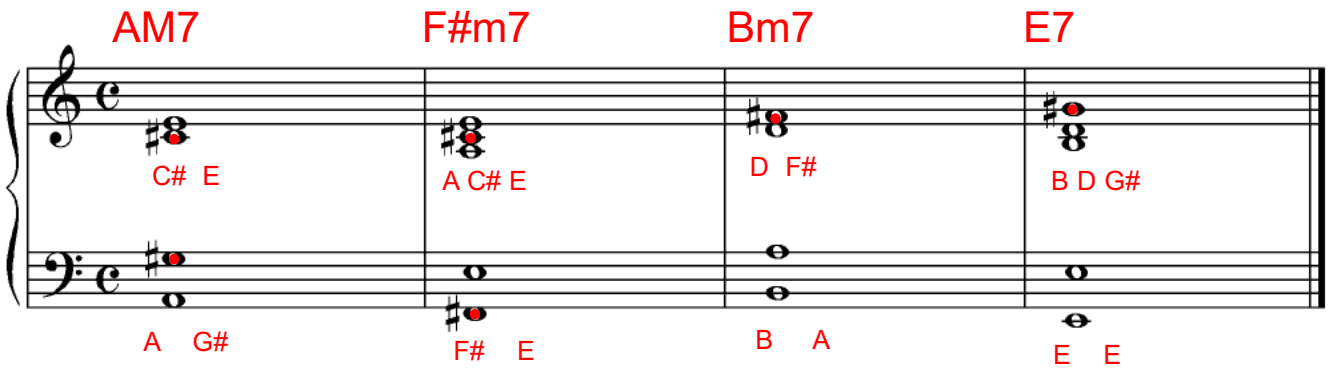
7th CHORDS WORKOUT

A4

A FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)



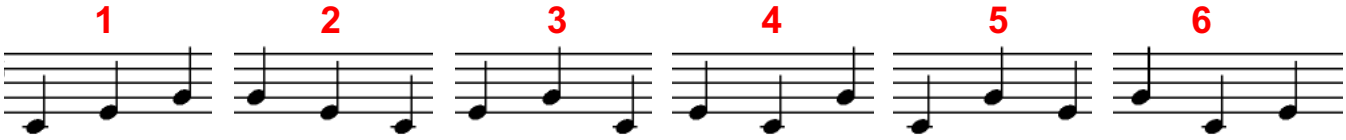
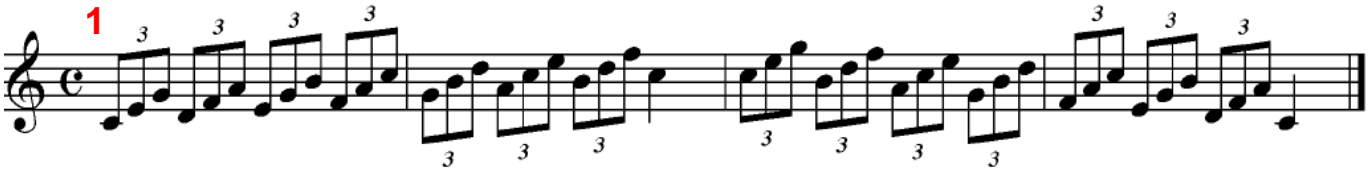
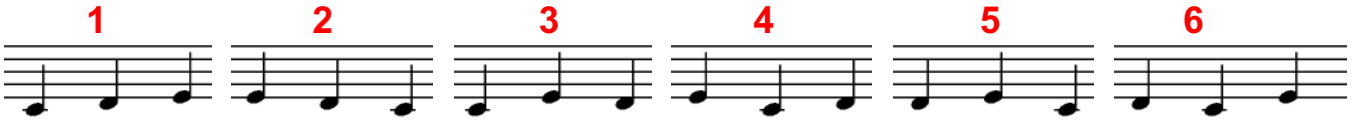
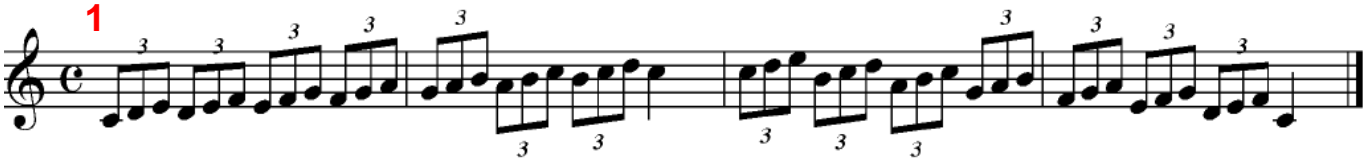
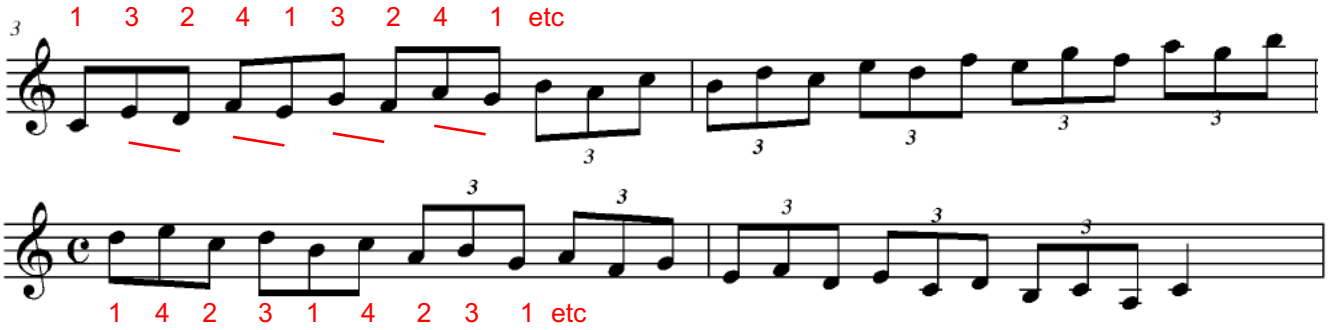
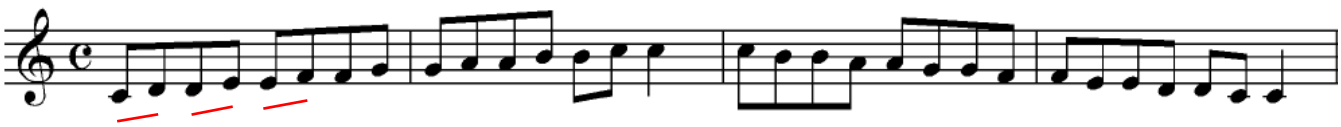
No. of times practiced

TWELVE THREE NOTE MELODIC PATTERNS

A5

TRANSPOSE the following patterns to the key of A

For fingering see page 94

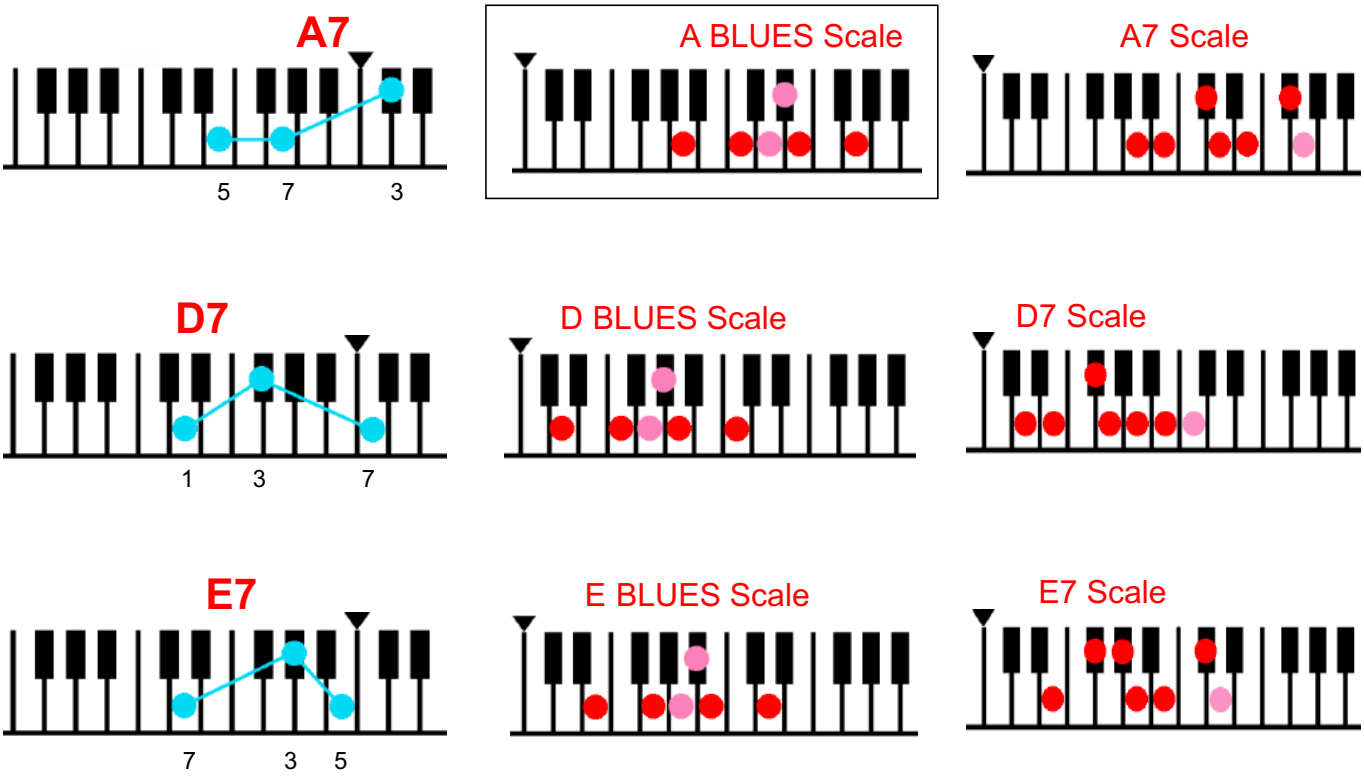
CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

BASIC BLUES WORKOUT

Improvise over the left hand chords with CHORD TONES or these scales
The A BLUES Scale can be used throughout



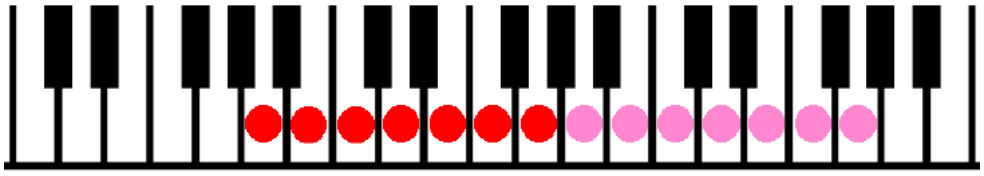
A7	A7	A7	A7	D7	D7
A7	A7	E7	D7	A7	A7 or E7

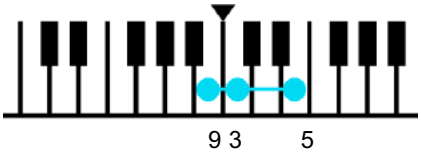
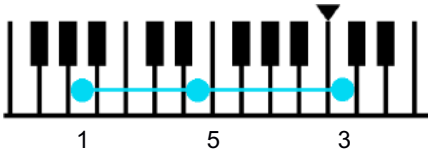
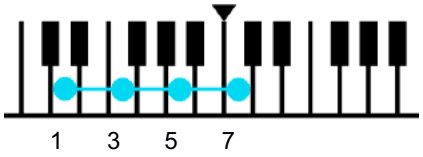
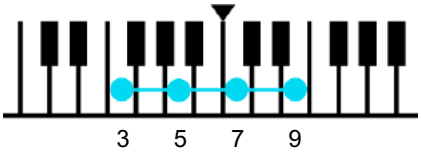
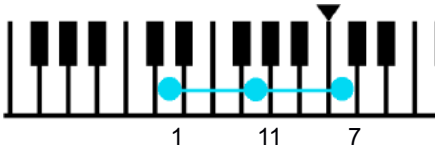
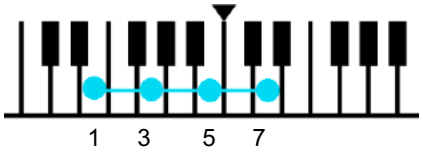
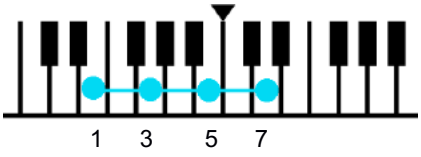
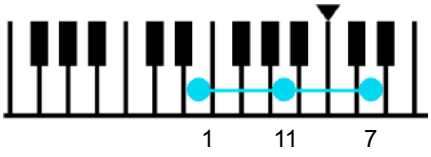
No. of times practiced

MINOR BLUES WORKOUT

A7

A MINOR (Natural) SCALE / same notes as C major



1.	2.	3.
Am7 5 7 1 3	**Am7 alt**  9 3 5	**Am7 alt**  1 5 3
Dm7  1 3 5 7	**Dm7 alt**  3 5 7 9 (FM7)	**Dm7 alt**  1 11 7
Em7  1 3 5 7	**Em7 alt**  1 3 5 7	**Em7 alt**  1 11 7

Don’t worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

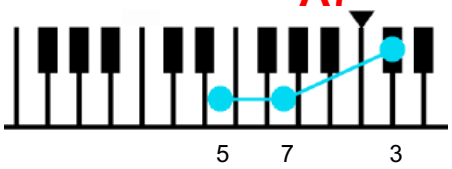
TRADITIONAL JAZZ / BLUES PROGRESSION

A8

A7	D7	A7	A7	D7	D#dim
A7	F#7	Bm7	E7	A7 F#7	Bm7 E7

Improvise with CHORD TONES or these scales
(A BLUES scale can be used throughout)

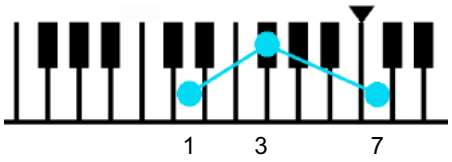
A7



A BLUES Scale

A7 Scale

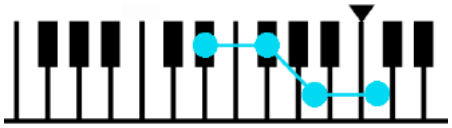
D7



D BLUES Scale

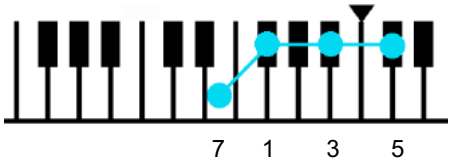
D7 Scale

D#dim

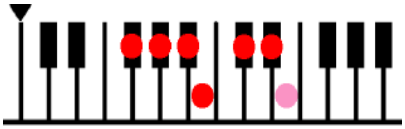


D# dim Scale

F#7



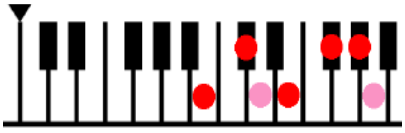
F#7 Scale



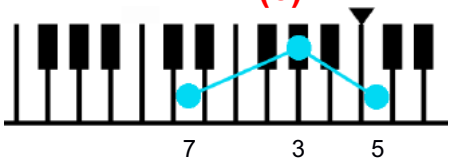
Bm7

B BLUES Scale

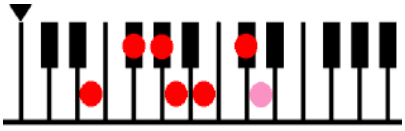
Bm7 Scale



E7(6)



E7 Scale



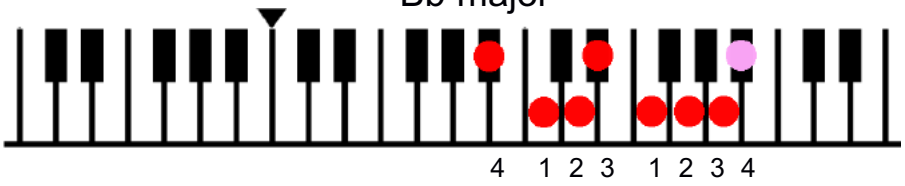
No. of times practiced

THE KEY OF Bb MAJOR

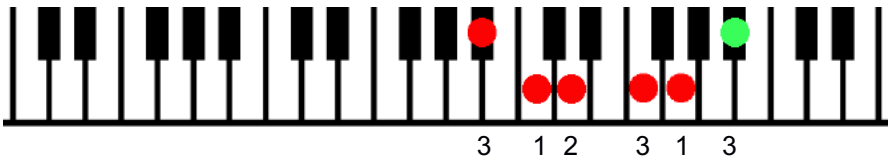
Bb1

SCALES

Bb major

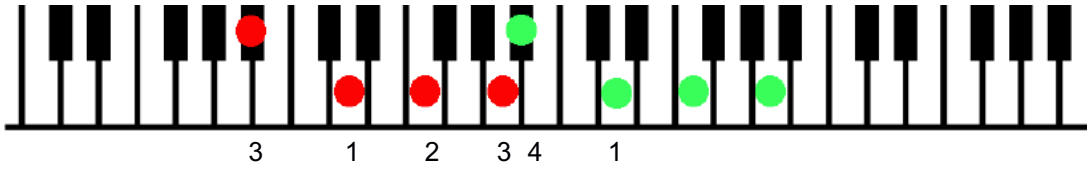


Bb Pentatonic

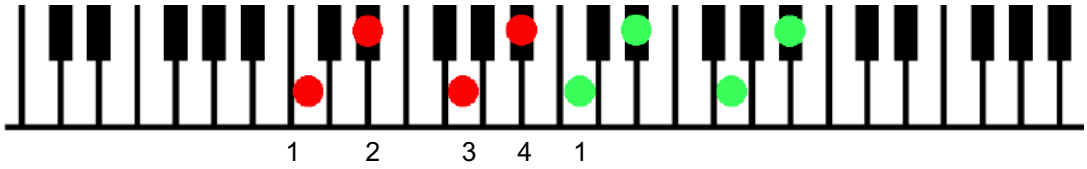


CHORD FAMILY FOR Bb MAJOR (Two Octaves)

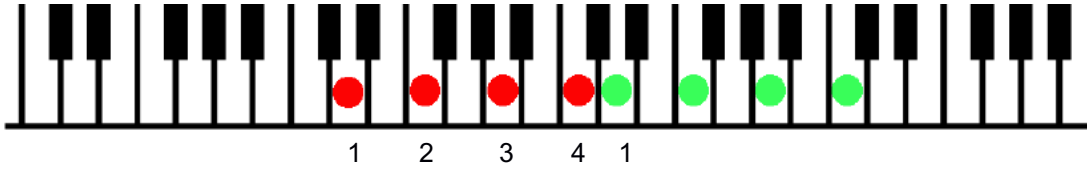
BbM7 I



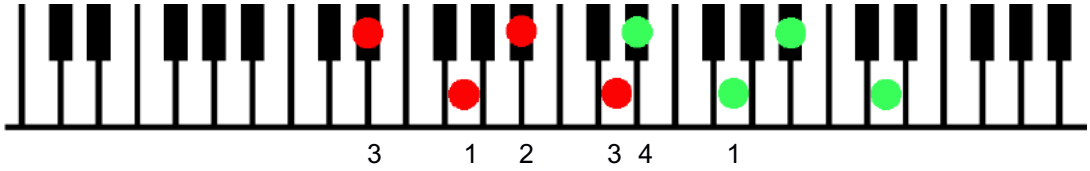
Cm7 II



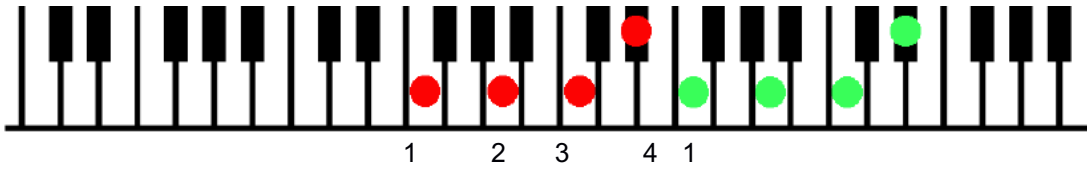
Dm7 III



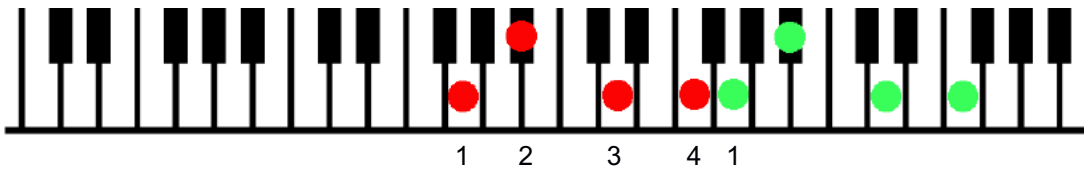
EbM7 IV



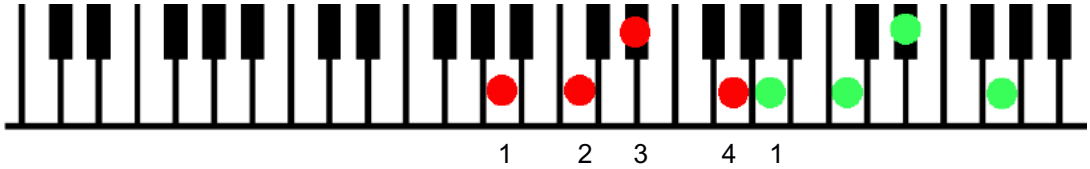
F7 V



Gm7 VI



$A^{o}7$ VII



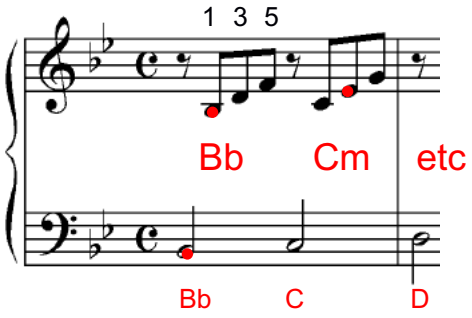
B FLAT MAJOR BASIC TRIAD WORKOUT

Bb$_2$

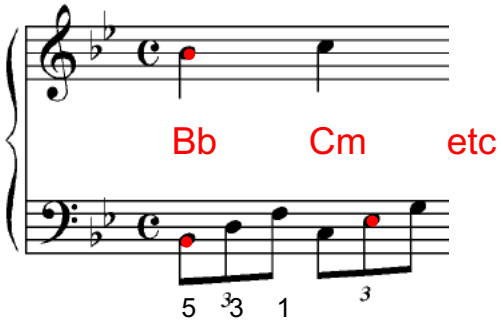
Bb FAMILY CHORDS

Bb Cm Dm Eb F Gm Adim

RIGHT HAND workout

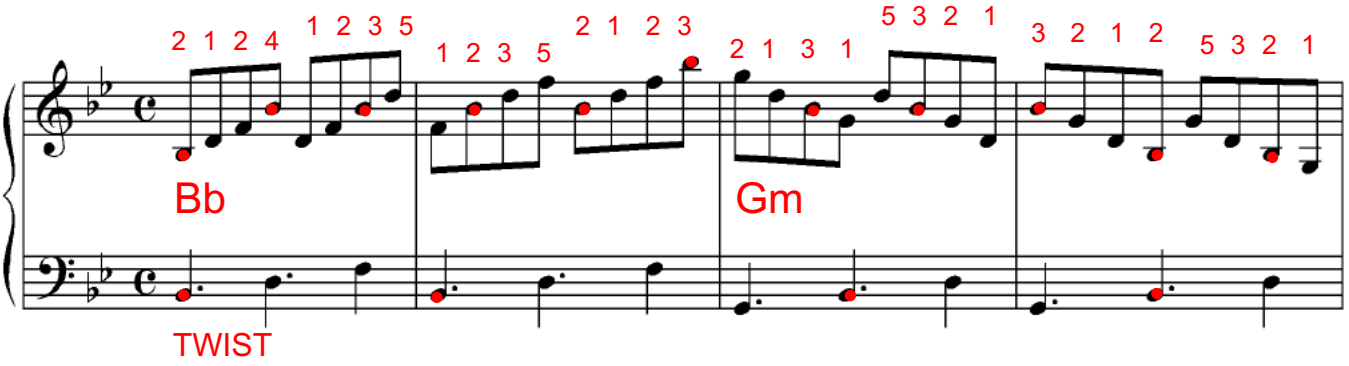


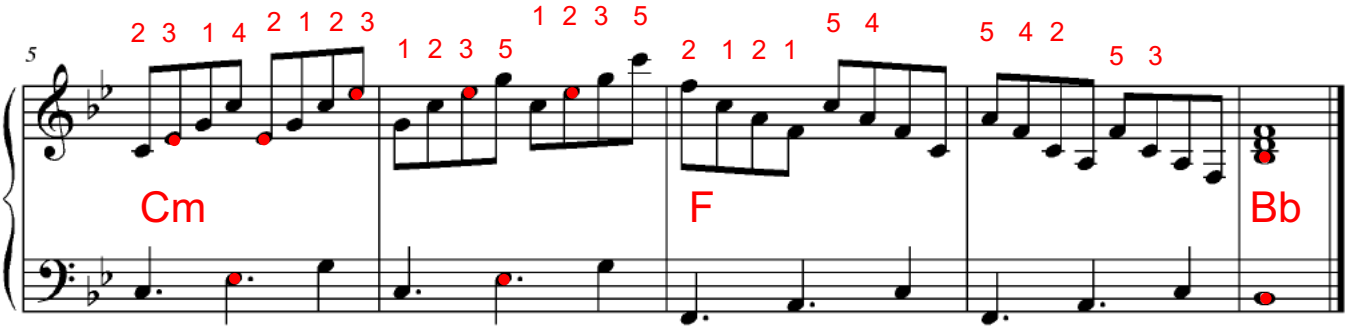
LEFT HAND workout



GO up and back down in both execises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)





Play the above again but this time change the order of ascending and descending
ie Start on a high Bb and descend then go up a Gm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

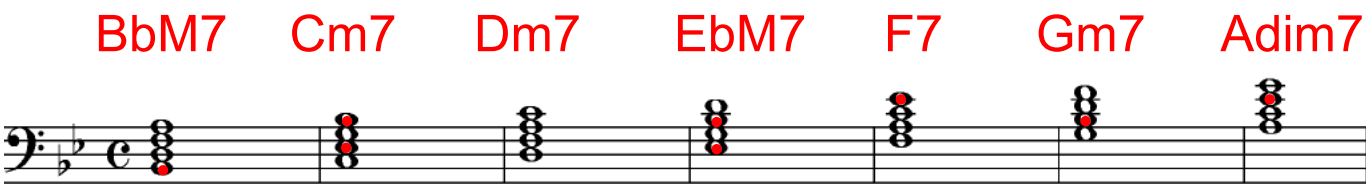
No. of times practiced

☐ ☐

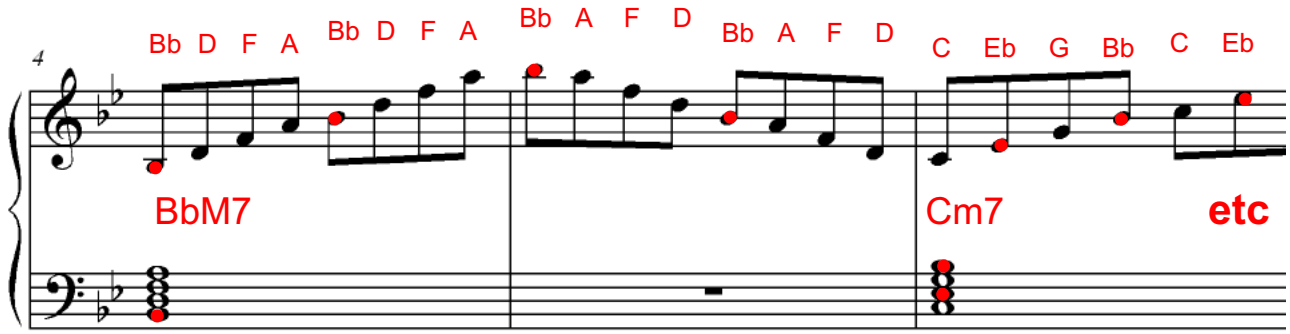
7th CHORDS WORKOUT

Bb$_3$

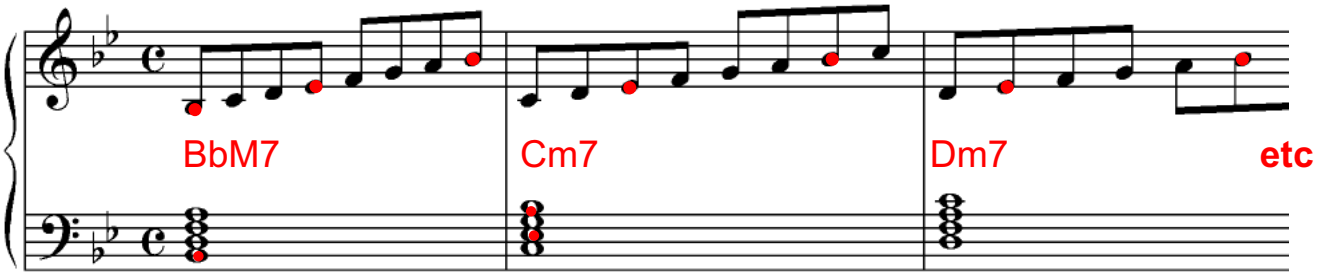
Bb FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 102 for fingering)



Bb MAJOR SCALE WORKOUT Scale of Bb (starting on each chord note)



Bb Family 7 chords

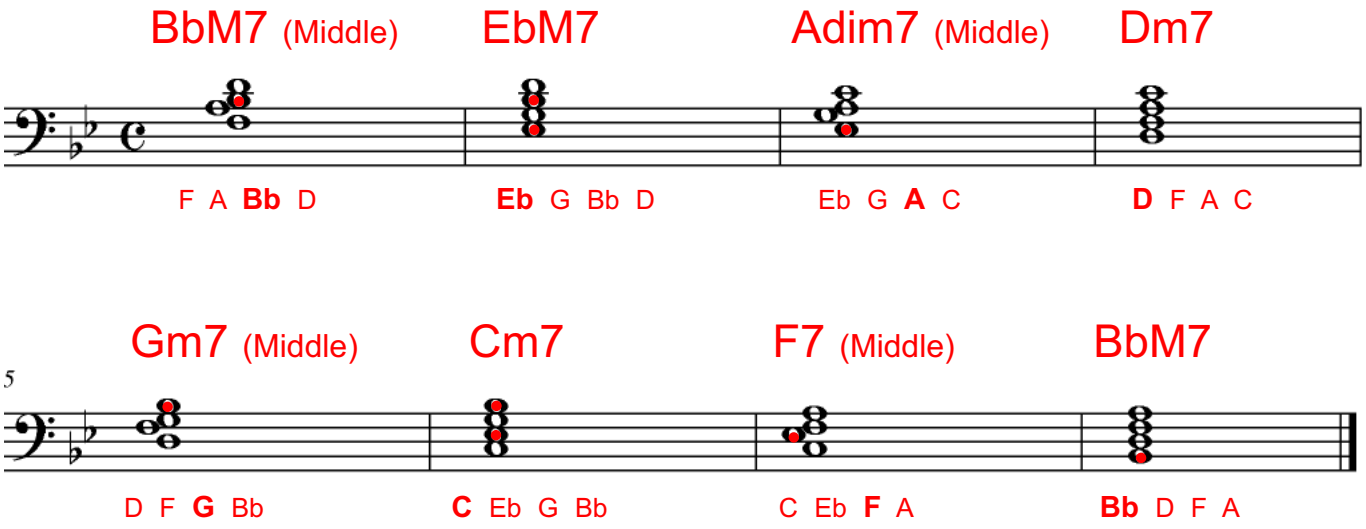
No. of times practiced

☐ ☐

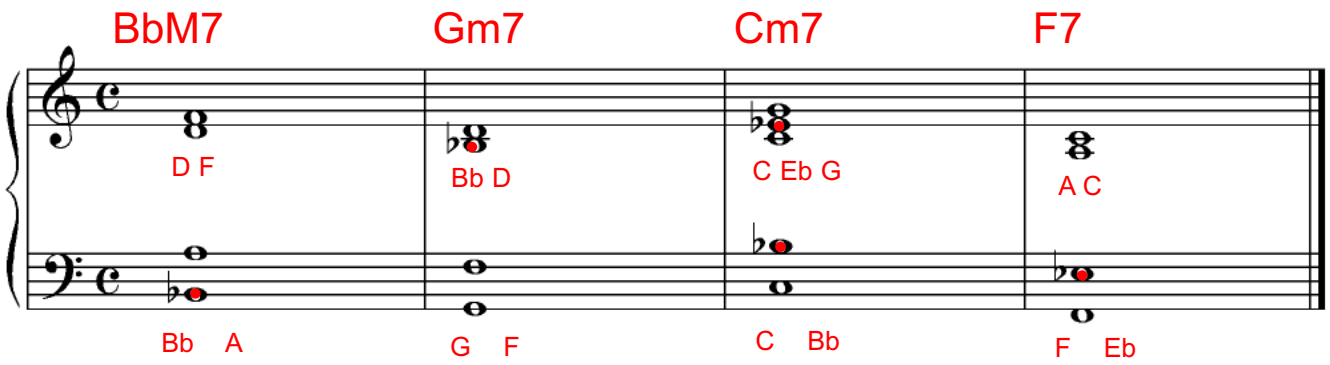
7th CHORDS WORKOUT

Bb4

Bb FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)

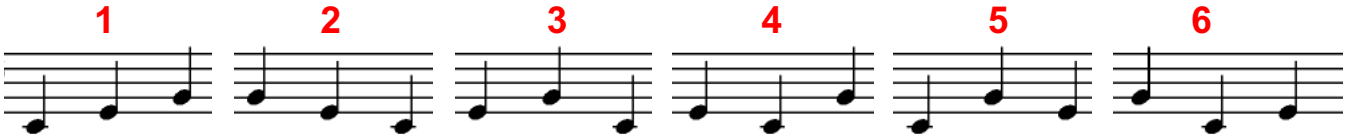
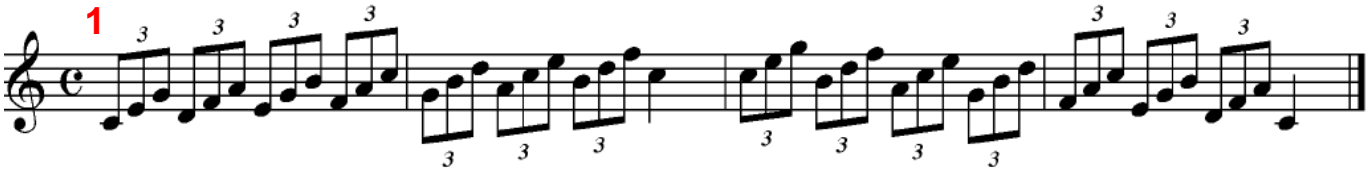
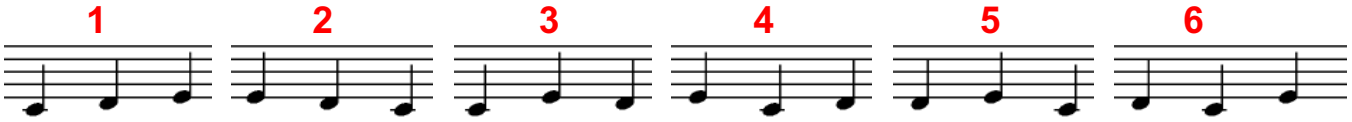
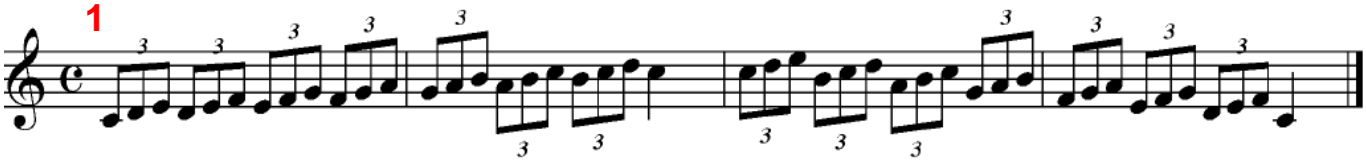
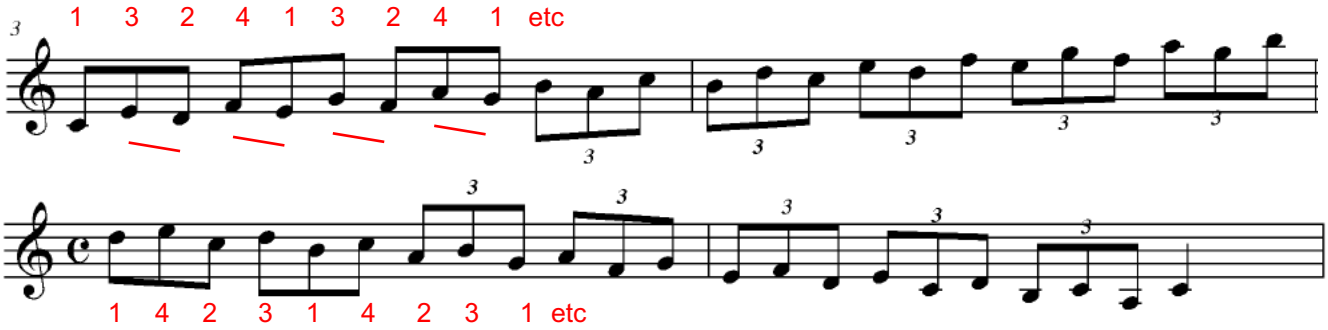
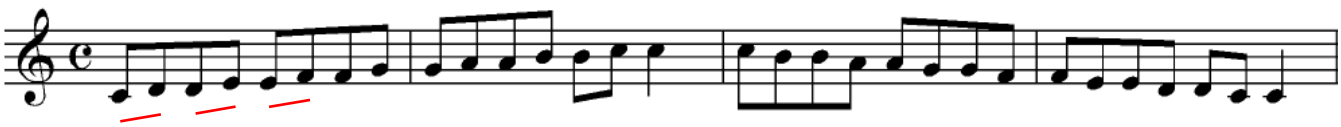


No. of times practiced

TWELVE THREE NOTE MELODIC PATTERNS **Bb**$_5$

TRANSPOSE the following patterns to the key of Bb

For fingering see page 102

CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

☐ ☐

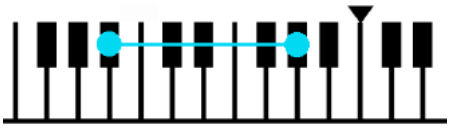
BLUES PRACTICE - 3

BASIC BLUES WORKOUT

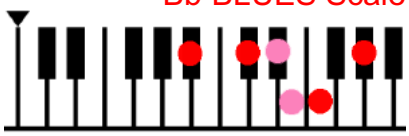
Bb6

Improvise over the left hand chords with CHORD TONES or these scales
The Bb BLUES Scale can be used throughout

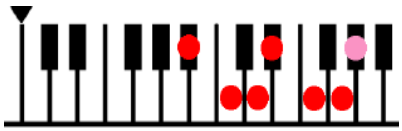
Bb7



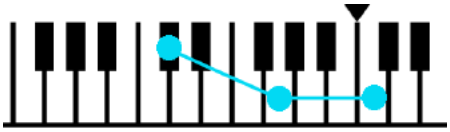
Bb BLUES Scale



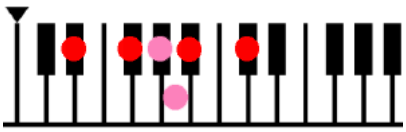
Bb7 Scale



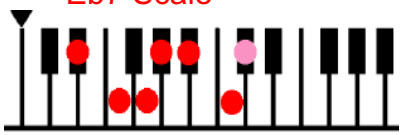
Eb7



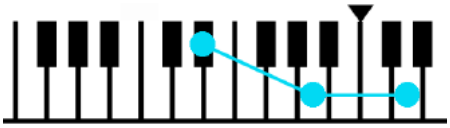
Eb BLUES Scale



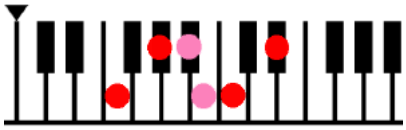
Eb7 Scale



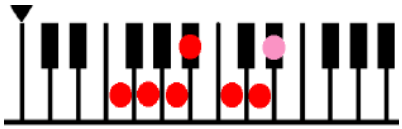
F7



F BLUES Scale



F7 Scale



Bb7	Bb7	Bb7	Bb7	Eb7	Eb7
Bb7	Bb7	F7	Eb7	Bb7	Bb7 or F7

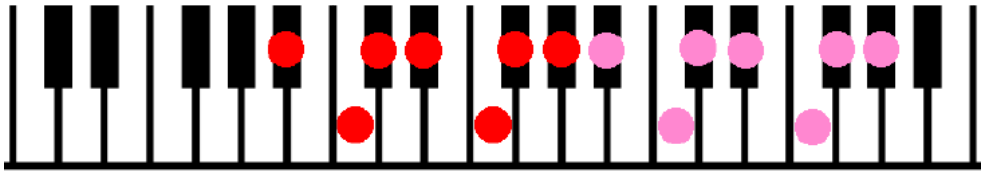
No. of times practiced

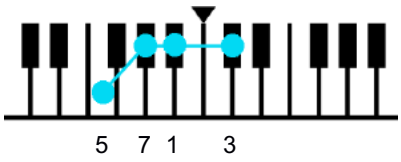
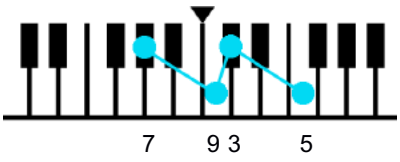
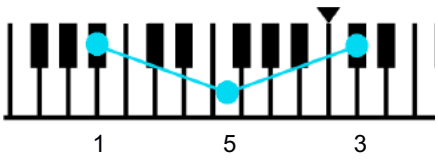
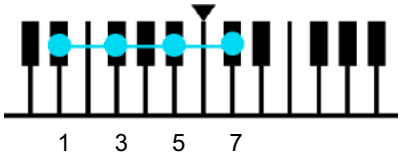
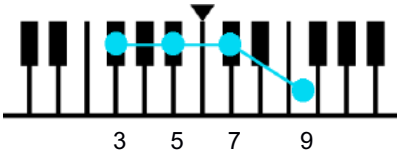
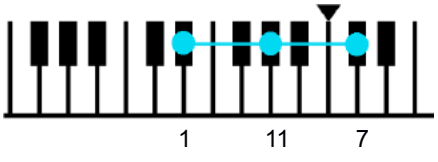
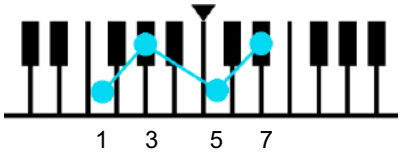
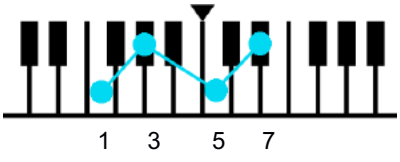
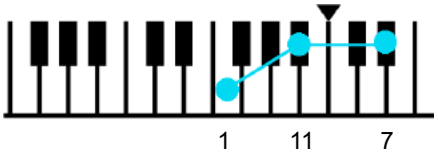
☐ ☐

MINOR BLUES WORKOUT

Bb_7

Bb MINOR (Natural) SCALE / same notes as Db major



1.	2.	3.
Bbm7	**Bbm7 alt**	**Bbm7 alt**
		
5 7 1 3	7 9 3 5 (DbM7)	1 5 3
Ebm7	**Ebm7 alt**	**Ebm7 alt**
		
1 3 5 7	3 5 7 9 (GbM7)	1 11 7
Fm7	**Fm7**	**Fm7 alt**
		
1 3 5 7	1 3 5 7	1 11 7

Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

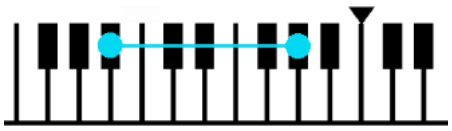
TRADITIONAL JAZZ / BLUES PROGRESSION

Bb8

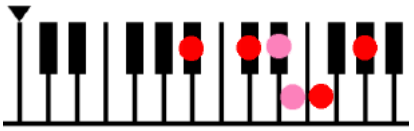
Bb7	Eb7	Bb7	Bb7	Eb7	Edim
Bb7	G7	Cm7	F7	Bb7 G7	Cm7 F7

Improvise with CHORD TONES or these scales
(Bb BLUES scale can be used throughout)

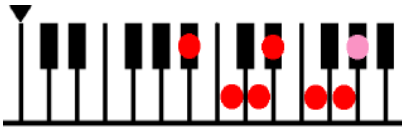
Bb7



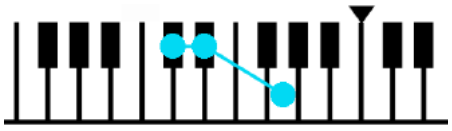
Bb BLUES Scale



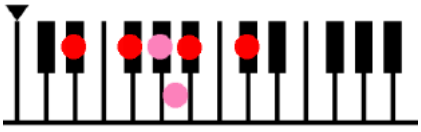
Bb7 Scale



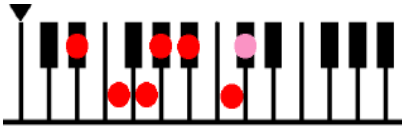
Eb7



Eb BLUES Scale

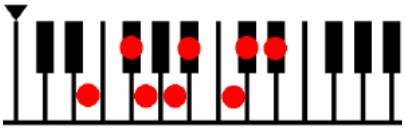


Eb7 Scale



Edim

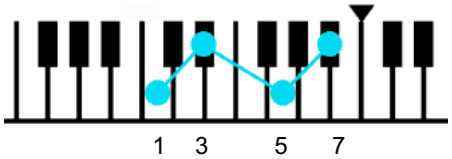
E dim Scale



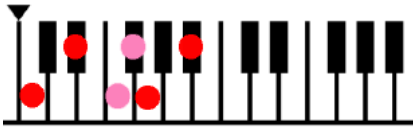
G7

G7 Scale

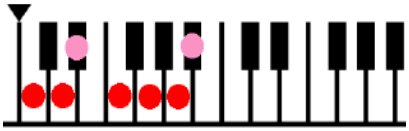
Cm7



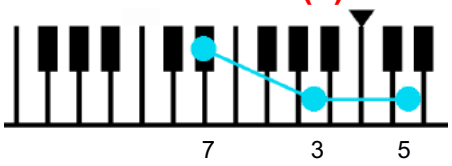
C BLUES Scale



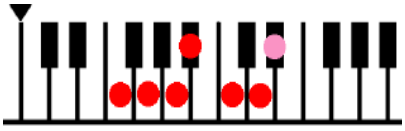
Cm7 Scale



F7 (6)



F7 Scale

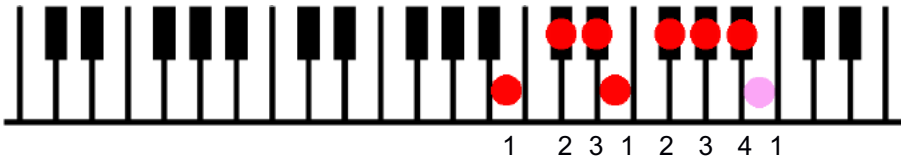


No. of times practiced

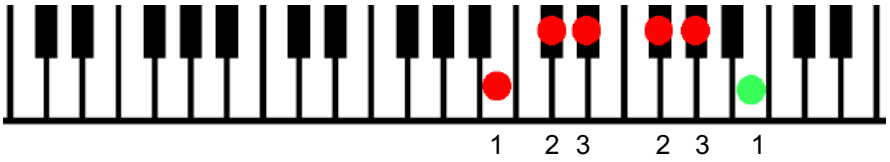
THE KEY OF B MAJOR

SCALES

B major

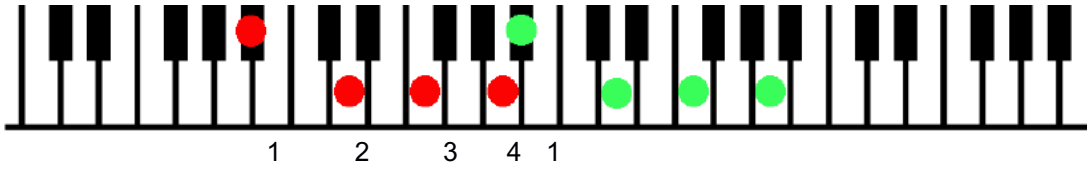


B Pentatonic

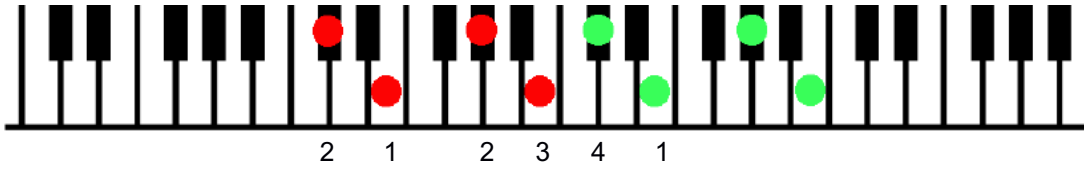


CHORD FAMILY FOR B MAJOR (Two Octaves)

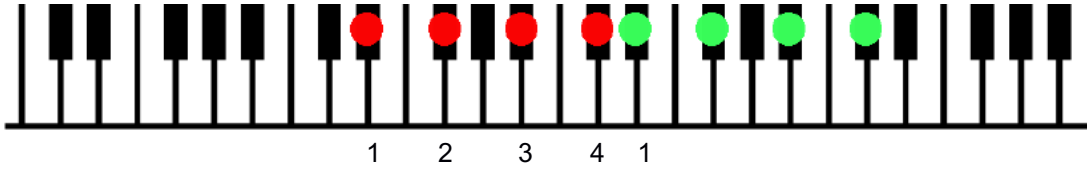
BM7 I



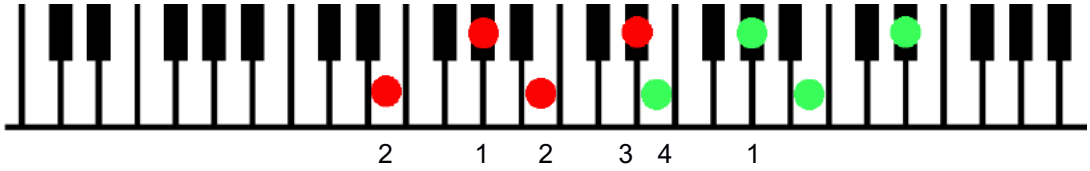
C#m7 II



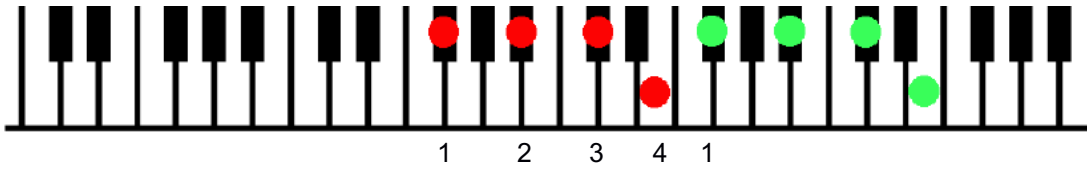
D#m7 III



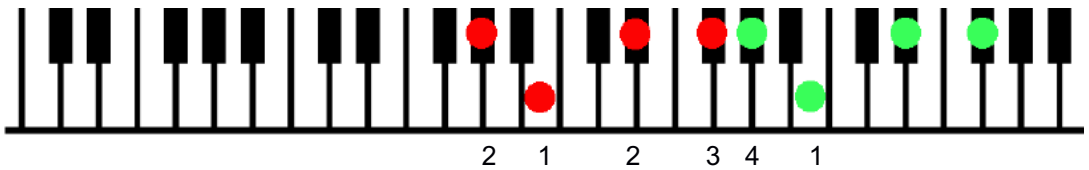
EM7 IV



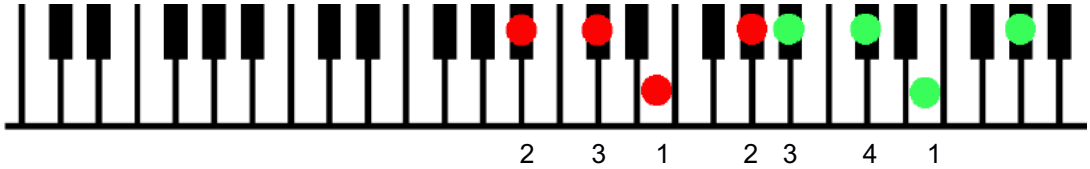
F#7 V



G#m7 VI



A#°7 VII



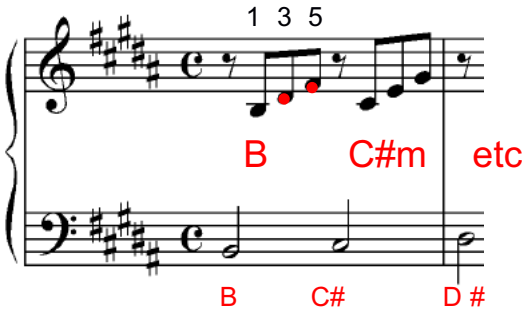
B MAJOR BASIC TRIAD WORKOUT

B2

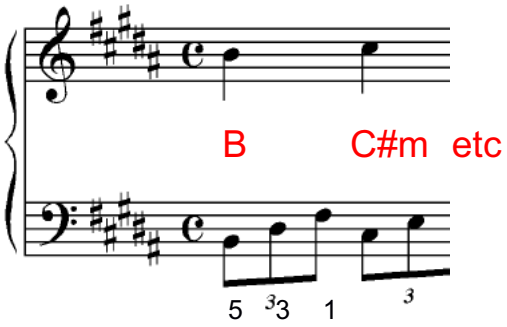
B FAMILY CHORDS

B C#m D#m E F# G#m A#dim

RIGHT HAND workout

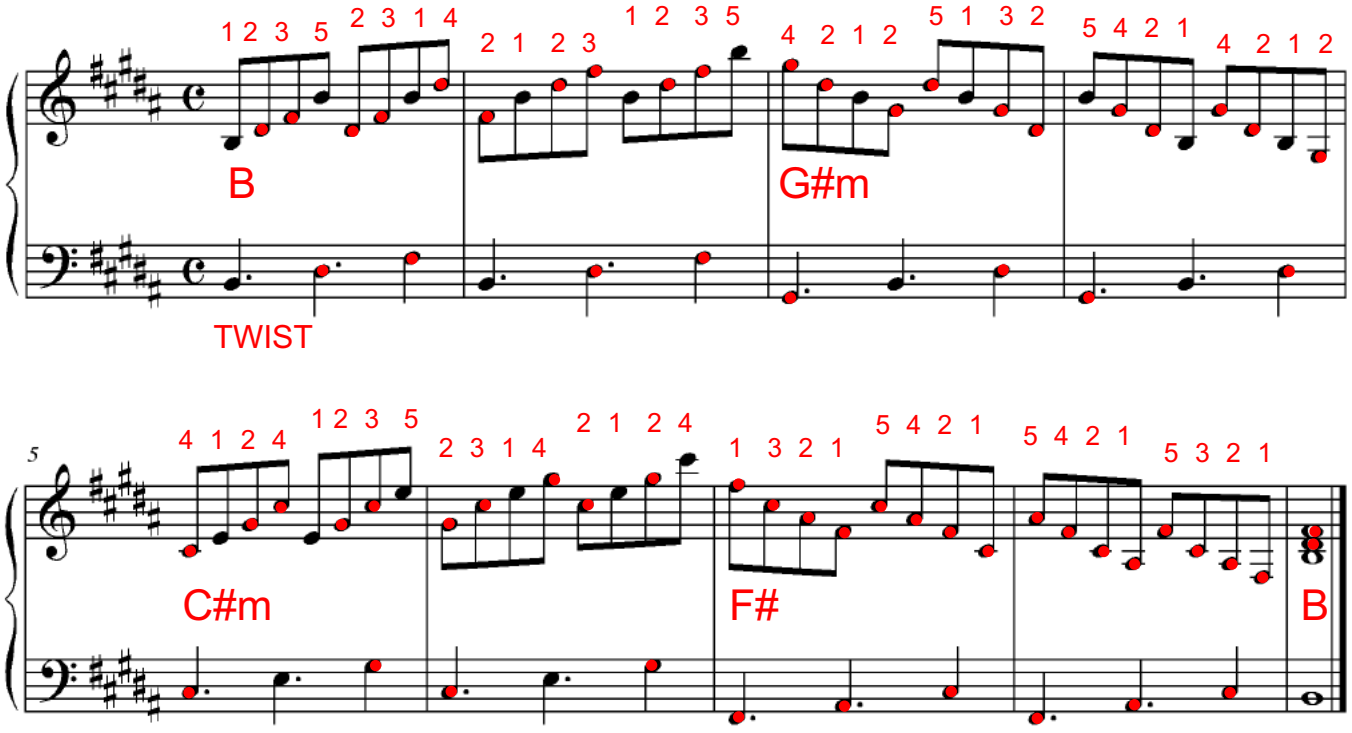


LEFT HAND workout



GO up and back down in both execises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)



Play the above again but this time change the order of ascending and descending
ie Start on a high D and descend then go up an Bm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

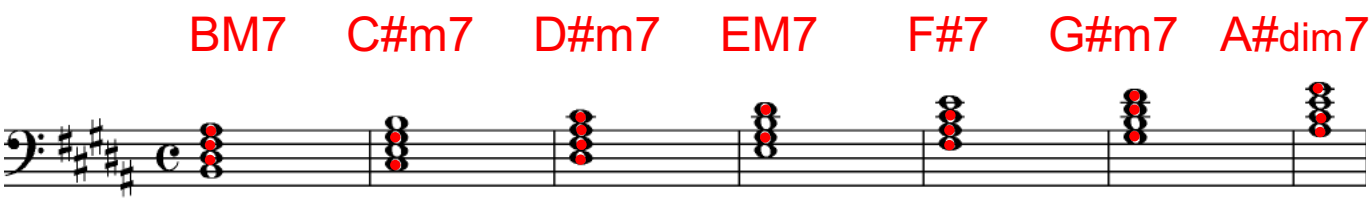
No. of times practiced

☐ ☐

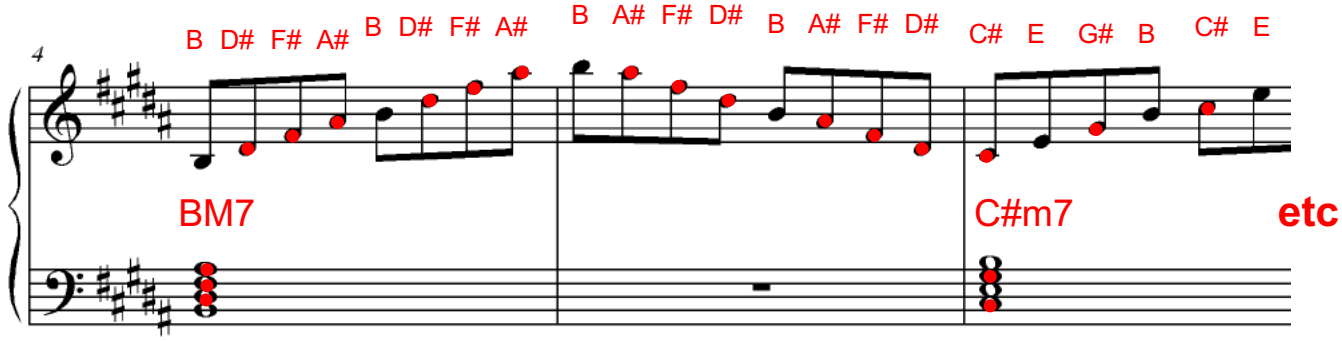
7th CHORDS WORKOUT

B$_3$

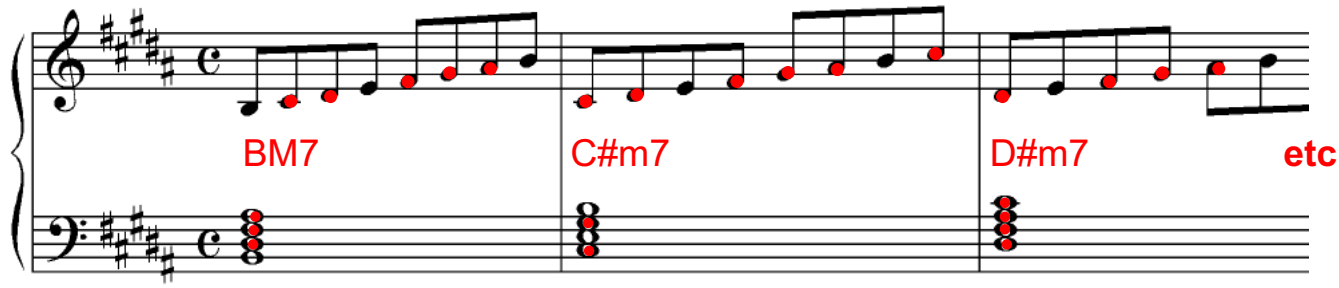
B FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 110 for fingering)



B MAJOR SCALE WORKOUT Scale of B (starting on each chord note)

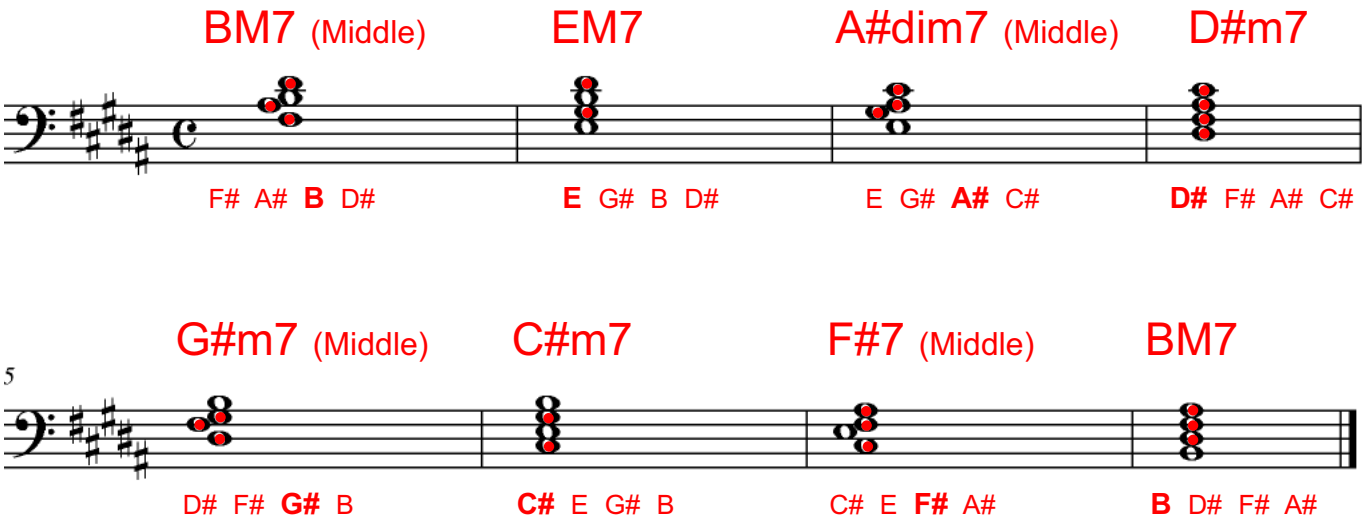


B Family 7 chords

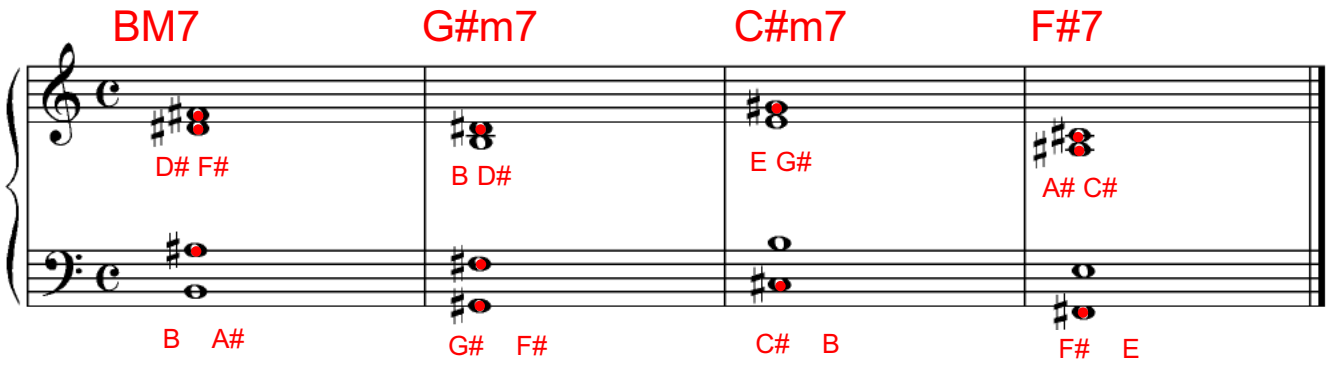
No. of times practiced

☐ ☐

B FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION
(The CATERPILLAR)



I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)



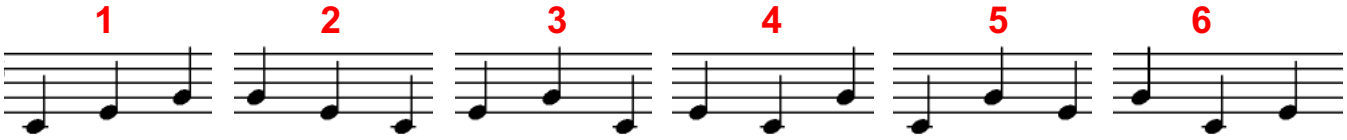
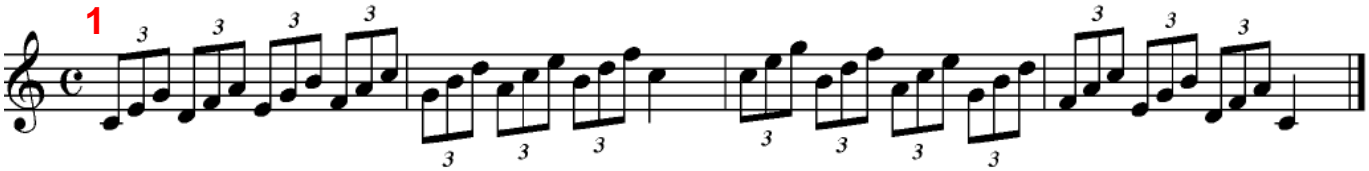
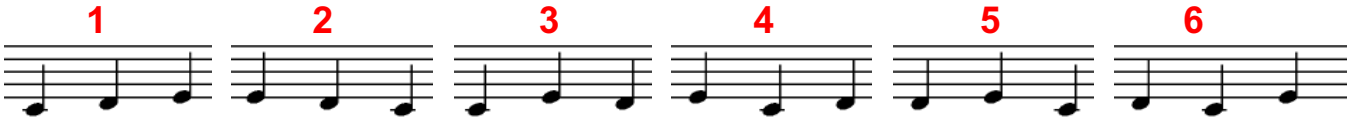
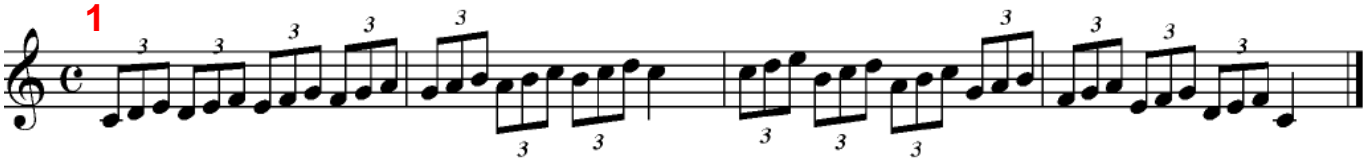
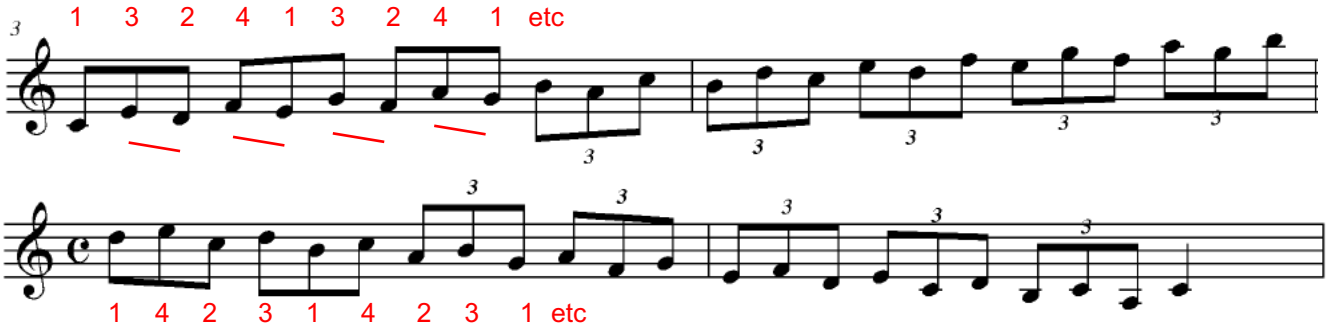
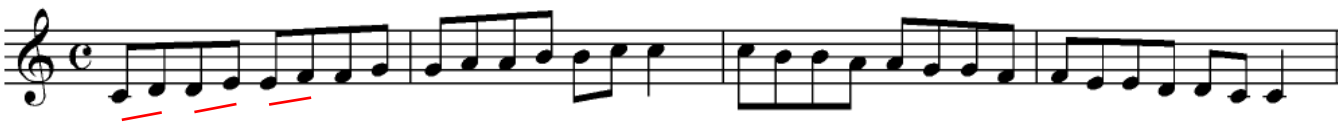
No. of times practiced

TWELVE THREE NOTE MELODIC PATTERNS

B5

TRANSPOSE the following patterns to the key of B

For fingering see page 110

CHORDAL

Practice each pattern up one octave then down again as follows..

SCALE-WISE

Practice each pattern up one octave then down again as follows..

The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.

DIATONIC (TWO note pattern) Use the fingering you use for the major scale

No. of times practiced

BLUES PRACTICE - 3

BASIC BLUES WORKOUT

B6

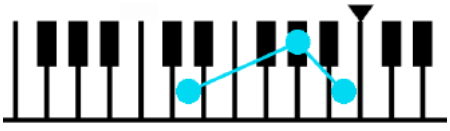
Improvise over the left hand chords with CHORD TONES or these scales
The B BLUES Scale can be used throughout

B7

B BLUES Scale

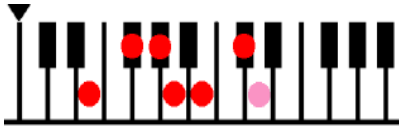
B7 Scale

E7

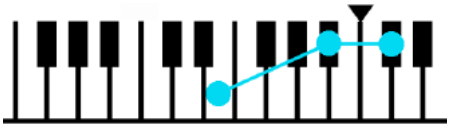


E BLUES Scale

E7 Scale

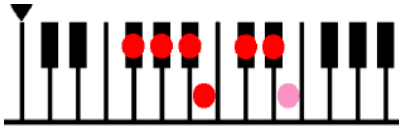


F#7



F# BLUES Scale

F#7 Scale



B7	B7	B7	B7	E7	E7
B7	B7	F#7	E7	B7	B7 or F#7

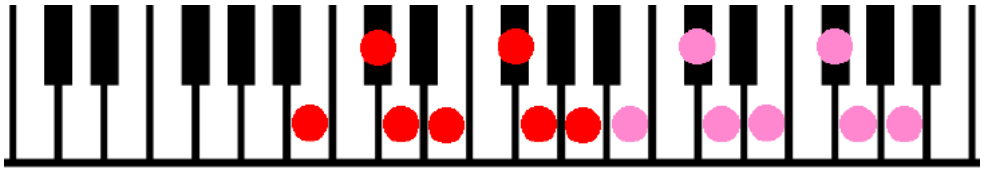
No. of times practiced

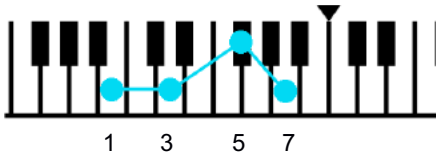
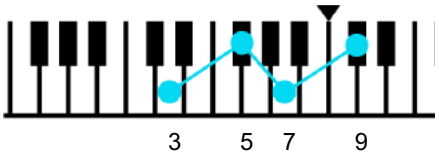
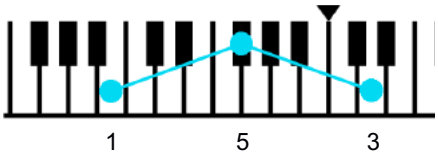
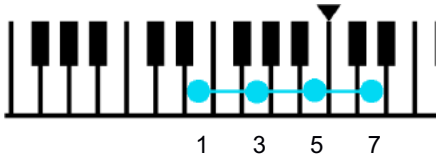
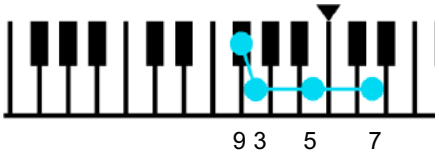
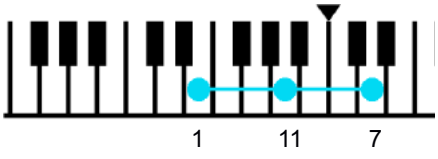
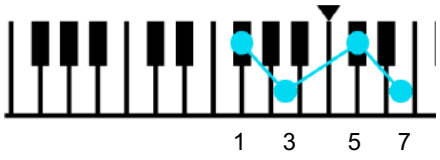
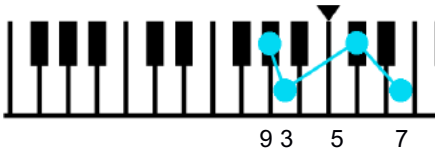
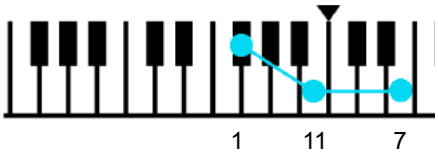
☐ ☐

MINOR BLUES WORKOUT

B7

B MINOR (Natural) SCALE / same notes as D major



1.	2.	3.
Bm7	**Bm7 alt**	**Bm7 alt**
 1 3 5 7	 3 5 7 9 (DM7)	 1 5 3
Em7	**Em7 alt**	**Em7 alt**
 1 3 5 7	 9 3 5 7 (GM7)	 1 11 7
F#m7	**F#m7 alt**	**F#m7 alt**
 1 3 5 7	 9 3 5 7 (AM7)	 1 11 7

Don’t worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

☐ ☐

BLUES PRACTICE - 3

TRADITIONAL JAZZ / BLUES PROGRESSION

B8

B7	E7	B7	B7	E7	Fdim
B7	G#7	C#m7	F#7	B7 G#7	C#m7 F#7

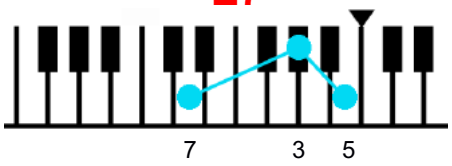
Improvise with CHORD TONES or these scales
(B BLUES scale can be used throughout)

B7

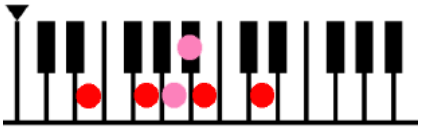
B BLUES Scale

B7 Scale

E7

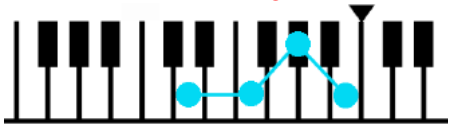


E BLUES Scale

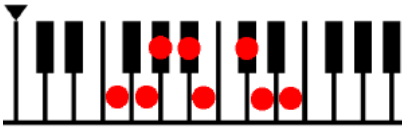


E7 Scale

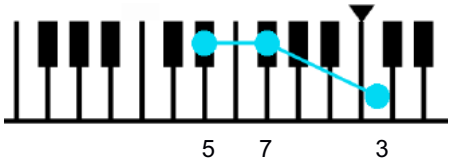
Fdim



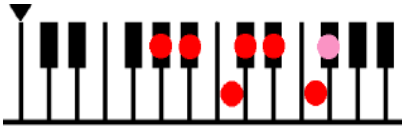
F dim Scale



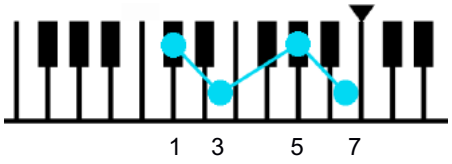
G#7



G#7 Scale

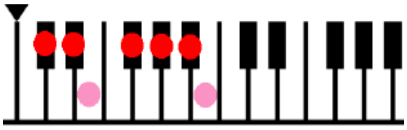


C#m7

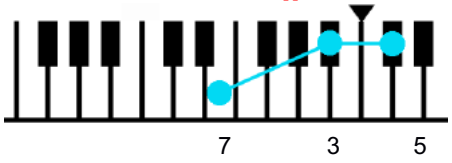


C# BLUES Scale

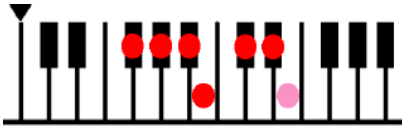
C#m7 Scale



F#7



F#7 Scale



No. of times practiced

☐ ☐

TO BE
CONTINUED...

HOW TO PRACTICE

The golden rule of practice is -

Practice what you CAN'T play

not what you CAN play!

To be more accurate, you need a balance. Too many scales and tricky passages and you get fed up. Too many familiar safe pieces and you don't move forward. They say you are most alert when you FIRST sit down at the piano so you should try the difficult stuff then. THEN you can reward yourself with playing the easy, fun stuff. Makes sense!

DON'T FORGET TO CHECK OUT SECTION 10